

Architectural
Library

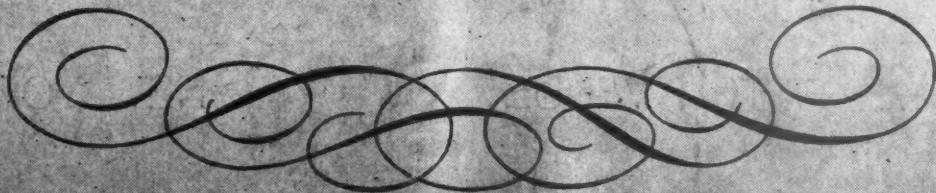
OCT 3 1942

THE *Art Digest*



Self Portrait With Hat: Van Gogh

OCTOBER 1, 1942 **25 Cents**



THE NEWS AND OPINION OF THE ART WORLD

HENRY KLEEMANN

ANNOUNCES THE REMOVAL
OF HIS GALLERIES TO

65 EAST 57th STREET · NEW YORK

Opening Exhibition October 10th

Paintings by HOMER D. MARTIN

Etchings by REMBRANDT

DUVEEN BROTHERS, INC.

P A I N T I N G S
T A P E S T R I E S
P O R C E L A I N S
O B J E T S d' A R T

nw

720 FIFTH AVENUE

NEW YORK

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Back to the Twenties

AMERICAN ART was born in 1903 at 291 Fifth Avenue, New York City, with Alfred Stieglitz serving as mid-wife.

This is the premise advanced by Jerome Mellquist in his recent book mis-entitled *The Emergence of an American Art*; a better title would be the Saga of Stieglitz, for obviously the author obtained most of his facts and opinions sitting at the knee of the great photographer and art promoter. As criticism, the book is too inconsistent, too prejudiced, too immature in its scholarship to be listed as a standard work. But as journalism, it makes exciting reading. Provocative, if not convincing, Mellquist's book should prove a stimulant for a needed revaluation of contemporary American art. For this reason it warrants editorial comment.

For, truthfully claims Mellquist, "the day for tea-sipping is past in American art."

Opening his book, the author selects Whistler and Sargent as the "forerunners" of American art, discarding with scant reference Ryder, Eakins and Homer. Then follows the "Rebels" section, describing the Realists of 1908, but concentrating on the Armory Show and praising the "291" artists. The final section, "Culmination," continues the laudatory evaluation of the Stieglitz stable, while slapping the tar out of all who didn't conform to the international formula. In between are excellent chapters on Henry McBride, Duncan Phillips, the rise of artist-photography and the illustrators (without mentioning Floyd Davis, Stevan Dohanos or Al Parker).

That is the framework of Mellquist's defense of the internationalists, who bloomed in the 1920's but withered when the Great Depression forced Americans to discard *chi-chi* aesthetics for the realities of survival. Within it, the author works with persuasive sincerity to return American art to the 1920's.

Mellquist employs the same weapons of rhetoric that Thomas Craven used to popularize the American Scene painters. Dogmatic, sometimes overly dramatic, but always convinced of his own righteousness, he zestfully turns the Craven-sharpened sword against the nationalists. We learn that Grant Wood "is a stencil-maker." John Steuart Curry "draws too badly to justify his pretensions." Thomas Benton's "minor, decorative talent is best suited to the black-and-white." Reginald Marsh "should confine himself to monochrome illustrations." Charles Burchfield, once good, was enticed by success to make a serious error: "He became a professional painter." Too bad he lost his amateur standing; he might have become another Eilshemius.

One by one, the artists who comprise the true American school are neatly labelled by Mellquist "file and forget." Evidently they committed the heinous crime of not being discovered by Mr. Steiglitz or patronized by Leo and Gert Stein. Alexander Brook cannot "command his own sensibilities." Henry Mattson's paintings "never get out of an integument enwrapping them." Edward Hopper "remains the illustrator in his paintings."

Particularly irritating for those who have taken the time to get the message of Walt Kuhn is this brief dismissal: "As for Walt Kuhn, he assimilated new tendencies and reflected

them in strident paintings which neither mellow nor deepen with the years. Intelligent but brittle, he confesses nothing more than a ready eye and an obedient hand."

This one really hurt: "Henry Varnum Poor was a talented pottery maker who regrettably quit his kilns for oil painting. Every new canvas that he shows makes it pretty clear that he should go back to his earlier vocation." At this point I was tempted to dismiss the entire book, but there was Mellquist's challenge to consider:

"The writer has drawn his line. . . . Those who object can only be urged to proceed with their own estimations."

Inconsistency is a beautifully consistent state of mind with Mellquist. While he condemns the foreign influences in such painters as Bernard Karhol and Maurice Sterne, he condones the same quality in Mex Weber and all the other "291" artists. While he flays the critics (except Henry McBride and Paul Rosenfeld) for not recognizing originality when it is new, he excludes from his own book all the younger artists of the last twenty years. No reproduction is by an artist under 50; the sculpture plates are all by dead men. Though he makes no such charge, Mellquist seems to feel that American art stopped about 1925.

Who are the old gods Mellquist would re-enthroned? Above all stands John Marin, who dilutes Cézanne in the concrete canyons of New York, on the coast of Maine, under the turquoise sky of New Mexico. Most of the others rose to fame in the 1920's when America was playing Charlie McCarthy to Europe's Bergen—Arthur Dove, Charles Demuth, Georgia O'Keeffe, Oscar Bluemner, Max Weber, Abraham Walkowitz, Man Ray, Alfred Maurer and Joseph Stella. To quote C. J. Bulliet, who does not believe that there is any such thing as an American art: "In Weber and the rest, America got only a diluted French and German expressionism that does not hold up alongside the work of the original masters."

It is art, undoubtedly, that emerges from the Mellquist pages, but it is hardly American, no matter how elastically we treat the term. But for those with minds of their own, *The Emergence of an American Art* makes stimulating reading. However faulty his conclusions, Mellquist can only be praised for his courage and it must be admitted that he fulfills the first function of the critic. I happen to disagree 75% with Mellquist, but it tickles my own opinionated soul that not once does he describe a work of art as "interesting." Mellquist feeds on stronger adjectives. It is up to the young, more progressive artists to answer his challenge, not sulk in silence as the old guard counter attacks.

Just Talking With People

THE ART PAGE has long been the favorite asylum of those who suffer from a strange affliction that finds surcease only in indulgence in unnecessarily elaborate rhetoric. An exception is John Garth who, as art critic of the San Francisco *Argonaut*, expresses himself via clear, comprehensible sentences. Here is how Garth explains his position.

"Although this commentator has habitually regarded himself as conscientiously desirous of according the utmost veneration to those scholastically meticulous aesthetes who, through motivations of academic lucidity, desire to enunciate their evanescent and ephemeral esoteric emanations in poly-syllabic utterance which may, most regrettably, afford only vague intelligibility to those intellectually limited to a comprehension of the transient vernacular, may I, none the less, confess to the humble conviction that, if the thought is sound and true, good short words can state the case and tell the tale in a way which will be strong and clear and real for all."

Garth is dead right when he claims that stating things simply is not "talking down" to people; it is just talking with them. His point is that all the really big words—such as love, hate, birth, life, war, hell and sin—are little words.

THE READERS COMMENT

Rebuttal from London

SIR: May I be allowed to explain that your comments upon the quotations you make from my little magazine impose upon my words a greater significance than they were meant to carry ("Victorianism Reclaimed," July 1 issue). I implied as "triumph of conservatism" in merely saying that the Royal Academy Exhibition was happily almost free from the trivialities of modernistic art. Nor did I claim that the younger generation will return to "Victorianism" after the war. Nevertheless, I have an idea that "after licking Hitler" our painters will have attained a worthier sense of eternal principles in all things—art included: and that they will revolt from the futilities of the various art "isms," and face with relief the sane and serious verities and obligations demanded by Art in Victorian times.

And to end, let me ask you, please, not to indict English art for "conspicuous weakness" in "good modernism;" for that is a false charge, due no doubt to the fact that good modern art is kept out of the limelight, whilst the other kind gets all there is to be had of it. This is the true "hollow temporary victory." There is a growing majority of artists working by traditional principles in England. They are far more modern than those in America whom you favor by illustration, who are forever copying each other in exploiting the methods and motives of the child, the savage, the archaic and the mentally immature and defective.

—T. C. TILNEY, *Editor, Art and Reason, London.*

Ouch!!!

SIR: Thanks for printing my statements. I dislike editors for the reason that they always have something to say, usually at the end of someone else's letter. I consider it a very unfair attack on my words to look in them for something which is impossible: a formula by which art can be distinguished from mere everyday work.

But the main point I bring out, and which you carefully misquote me, is that work cannot be even considered for the laurels of art if it is not "new, different, important, individualistic, and of the times." This you knifed in the back by saying farther down the page: "Is painting art merely because it is different, new and individualistic?" I said it must be important, also. Don't you think the word important narrows down the category somewhat? Would you call *O Chataqua* by Grant Wood, which you reproduce, an important piece of work in the art world? Or the Gerstle portrait by Taubes? Or the Sepeshy thing? Or the Cadmus? Or the Hirsch? Are these your idea of Art? Who are you kidding? Don't you really know anything about Art? Aren't you at all interested, as a real critic should be, in real art and real criticism? Are you a critic or a mouse? Stop quibbling over words and go to work, hammer and tongs, on the American painters today. If you can't do it, I can.

—BORIS WOLF, *Brooklyn.*

Confidence

SIR: The DIGEST suits me perfectly; I'll take life. Enclosed is check for \$25.

—KEITH WARNER, *Gloversville, N. Y.*

**FRENCH
AND COMPANY INC.**
**ANTIQUE
TAPESTRIES
FURNITURE
TEXTILES
WORKS OF ART**

210 EAST 57TH ST. NEW YORK

**SELECTED PAINTINGS
by
AMERICAN ARTISTS**

KROLL	BRUCE
ETNIER	STERNE
LAUFMAN	SPEIGHT
L. BLANCH	PITTMAN
RITMAN	FARNSWORTH
SAWYER	DE GROOT
and others	

MILCH GALLERIES
108 W. 57 St.
NEW YORK

NIERENDORF
Moving on October 1st
TO 53 EAST 57TH STREET
(Former Brummer Gallery)

Pierre Matisse
MODERN FRENCH
Madison Ave. and 57th Street
Fuller Building, New York

GROUP SHOW
OILS • WATERCOLORS • SCULPTURE
Through October 10

VENDOME ART GALLERIES
23 W. 56 St., N. Y. C.

**There is a print
for you at the
OLD PRINT CENTER**
OF *Camilla Lucas*
4 EAST 46TH STREET N.Y.C.
BET. 5TH AND MADISON AVENUES

THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Joseph Luber, Secretary-Treasurer. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Managing Editor, Frank Casper; Associate Editor,

**WILDENSTEIN and CO.
INC.**

Vol. 17

PAINTINGS AND WORKS OF ART

Old Panelling Old Wallpapers
Period and Modern Decorations

19 East 64th Street
New York City

Paris London

**Watercolors
by
GEORGE
PICKEN**
Through October 17th

**FRANK KM REHN
GALLERIES**
683 Fifth Ave. (bet. 53 & 54 Sts.)
New York City

**HOWARD YOUNG
GALLERIES**

Old and Modern
Paintings

1 EAST 57TH ST. • NEW YORK

OILS
Etchings and Lithographs by
FRANK CALLCOTT
Until October 10
STUDIO GUILD GALLERY
130 West 57th Street New York

ARGENT
Portraits • Landscapes
**MARTHA, LOUISE AND MARY
SCHAFFER**
Through October 3
42 W. 57 GALLERY N. Y. C.

60th STREET GALLERY
22 East 60th Street
Oil Paintings
by the late
GEORGE PEARSE ENNIS
Through October 10

\$3.40: single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in *The Art Index*. Editorial and Advertising Office, 116 East 59th St., New York, New York. Telephone VOLunteer 5-3570. Volume XVII, No. 1, October 1, 1942.

The Art Digest

architecture Library
Direct

THE *Art Digest.*

Vol. 17 No. 1

October 1, 1942

Peyton Boswell, Jr., Editor
Helen Boswell, Associate Editor

Frank Caspers, Managing Editor

George Burnley, Advertising
Marcia Hopkins, Circulation



Of Human Events: ANITA WESCHLER



Peace Again: FRANCES MALLORY MORGAN

Sculptors Guild Holds Beautifully Staged Outdoor Exhibition

IN A BREEZE-SWEPT, beautifully landscaped terrace high above Manhattan's Fifth Avenue the Sculptors Guild has installed its "Sculpture of Freedom" exhibition. There, dramatized by the soaring skyscrapers and spires of New York, the exhibition will remain on view through Oct. 15 as a manifestation of "the artist's right to express what he feels and sees without restriction or hindrance," and to demonstrate "the rich and varied plastic forms which can evolve under free culture, and also to aid and encourage the growth of cultural unity among all the peoples of the free world."

Describing the show's installation as "the most effective to date," Edward Alden Jewell of the *Times* evaluated it as "a little less impressive" than the Guild's previous outdoor annuals. Representation this year is broader, with the inclusion of works by Latin-American and United Nations sculptors. All foreign sculptures were officially chosen by the Ambassadors or diplomatic representatives of the countries asked to participate.

The show's 80 pieces, mounted against a backdrop of shrubbery and flowers, add up to a spirited display. The exhibition has cohesion, despite the tremendous technical scope, the wide aesthetic range of its constituent units. Appreciators of the conservative and the academic will find much to their liking, as

will also advanced-modern enthusiasts. Many of the exhibits are devoid of meaning and exist spiritually in a vacuum, while others are imbued with the temper of the times. There are busts and figure pieces, portraits and animals; there are abstractions and tricky examples of pictorial sculpture; there

Two Figures: ARNOLD GEISBUHLER



are religious works and statements on refugees and on war heroes.

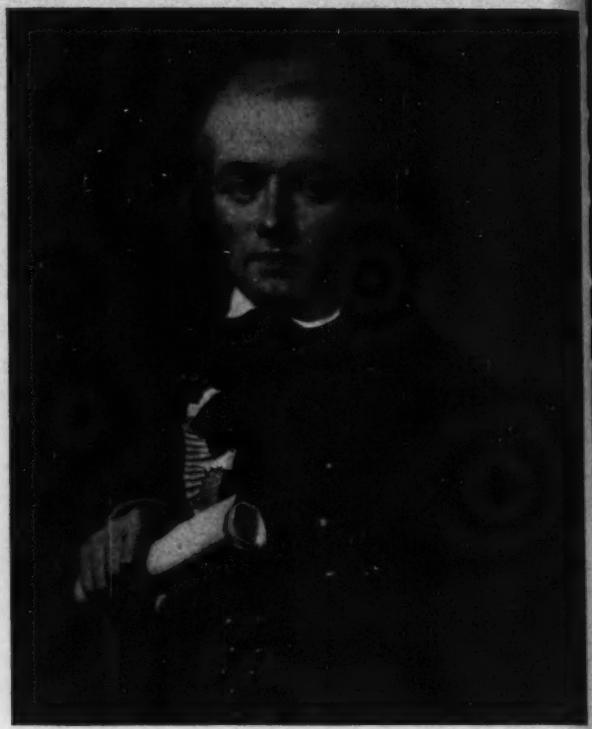
Visitors who find their appraisals at sharp variance with those of their companions should erase all uneasiness from their minds. A quick perusal of the reactions of the critics will give them the immense satisfaction of knowing that the same sharp divergences of opinion occur among the experts. If you like all the "wrong" things, don't worry; you are merely reading the wrong critics.

For example, Jewell termed the show "a little less impressive" than its predecessors, Emily Genauer of the *World-Telegram* found it "far less impressive," whereas Carlyle Burrows of the *Herald Tribune* wrote that "the present display improves the guild's position immeasurably." More striking perhaps is the case of Hugo Robus' *Vase*, a bronze nude greatly simplified in form. It made Jewell reach for some of the sharpest words in his legendary vocabulary. "If I must designate the most distressing piece in the show," he wrote, "it will have to be Hugo Robus's ghastly *Vase*." From the other side of the fence, husky Robert M. Coates of the urbane *New Yorker* saw Robus' "sleek, slyly accentuated" *Vase* as the best of the lot.

To Jewell the exhibits attempting to reflect aspects of the present world conflict "do not, for the most part, get the [Please turn to page 22]



Mrs. La Touche: GILBERT STUART. Lent by Knoedler



Jean de Bry-Conventionnel: DAVID. Lent by Wildenstein

Milwaukee Institute Reviews Six Centuries of Master Portraits

GEORGE BURTON CUMMING, the young, enterprising director of the Milwaukee Art Institute, spent the summer browsing intently through the stocks of New York dealers and the possessions of other museums. Result of this purposeful perusal is an assemblage of 55 canvases by 50 important artists now on exhibition in Milwaukee under the title, "Six Centuries of Portrait Masterpieces." (Through Nov. 15).

Exclusion of all but portraits has lent the show a cohesive unity. Men and women—some famous even today, others long since forgotten—string along the walls of the Institute, some arrogant, some humble, others elegant and still others simple and strong. Their countenances tell the visitor more than the external appearance of prominent people who lived between 1440 and 1940, because on all the artist has left the unmistakable mark of his style, the indelible impress of his era. Thus the show sketches in the gradual evolution of Western art as well as conveying the authentic flavor of such diverse ages as those of Bellini and Benton, Tintoretto and Cézanne and Rouault.

The earliest exhibit (apart from a Fayume portrait) is Bellini's *Franciscus Petrarcha*, a sternly painted profile, followed by fellow Italians Palma Il Vecchio and Tintoretto. The French section begins appropriately with Clouet and goes on to typical works by Chardin, Champaigne, Duplessis, Greuze, De la Tour, Lepicie, Prud'hon, Couture, Courbet, Corot, David. Closing up the French ranks are penetrating depictions by Derain, Gauguin, Matisse, Modigliani, Morisot, Picasso, Renoir, Rouault and Toulouse-Lautrec—some native Frenchmen, others, typifying the racial hospitality of 19th and early 20th

century France, citizens of Italy and Spain.

The Dutch, as they must in any full-length survey, fill a substantial niche in the Milwaukee show with Rembrandt, Hals, Maes, Moro, Pourbus, and the Flemish Rubens, Bruyn and Van Dyck. Lucas Cranach the elder serves as root of the German division, while Constable, Raeburn and Reynolds represent Great Britain's golden era of portraiture.

Gilbert Stuart heads the American entries with a pair of portraits depicting M. and Mme. La Touche. Sargent is a fellow American, along with Eakins, Cassatt and Benton. The Austrian Kokoschka, the Swiss Graff conclude the show, along with the English Ar-

thur William Devis' *Master Simpson*, winner of the popular vote at the New York Fair's masterpieces exhibition.

This soundly chosen exhibition, which introduces the Milwaukee public to many otherwise inaccessible works of art, serves as Cumming's initial presentation as the museum's director. Appointed to head the Institute's staff last May, Cumming had previously been assistant director of the Albany Institute of History and Art.

Director Cumming plans to organize at least one comprehensive exhibition each year, to provide Milwaukee with a fresh survey of art, each of which will emphasize art's over-all development through the presentation of a special facet of that development.

Ralph Cram, Famous Architect, Dies at 78

RALPH ADAMS CRAM, one of America's best known architects, died Sept. 22 in a Boston hospital. Mr. Cram, who had been ill with pneumonia, was 78.

An authority on Gothic architecture, Cram wrought most of his designs in that style. Perhaps best known for the huge Cathedral of St. John the Divine in New York, Cram also designed important churches in many cities. Princeton, West Point, Notre Dame, Williams, Bryn Mawr and Wellesley are a few of the educational institutions that bear the architectural imprint of Cram.

A mystic, Cram found in his beloved Gothic architecture the visualization of his spirit. In his book, *The Gothic Quest*, one of the more than 20 books he authored, Cram described Gothic as "a mental attitude, the visualizing of a spiritual impulse. . . . It has stood for life palpitating with action, for emotional richness and complexity, for the

ideals of honor, duty, courage, adventure, heroism, chivalry; above all, for a dominating and controlling religious sense and for the supremacy of an individual church and all that it signified."

Cram, who spent most of his last years on his estate at Sudbury, Mass., is survived by his widow; a son, Ralph W. Cram, and two daughters, Mrs. Wallace Scudder and Mrs. Edward Nicholas.

Maturity

Comments John Garth, critic of the San Francisco *Argonaut*: "When the young student leaves art school and starts his career as a producing artist, his utter contempt for those moss-backed old doddards, the Old Masters, is complete and vocal. After ten years in the heat of the struggle, he stands silent before the Old Masters and removes his hat."

Cassatt for Boston

MARY CASSATT, the famed Philadelphia expatriate, is now represented in Boston's Museum of Fine Arts through her well known *A Cup of Tea*, recently acquired through the museum's Maria Hopkins Fund. The canvas pictures two 1880 ladies at tea in a genteel 19th century interior. The figure at the left is the artist's sister, Lydia. (See cut below.)

Boston's new accession, reports Barbara N. Parker in the latest museum *Bulletin*, "is full of air, light, and pure color; the figures are treated with directness and lack of sentimentality; the drawing and composition are sound and forceful; all these qualities placed Mary Cassatt far above the conventional painter of her day . . . *A Cup of Tea* does not depend on strange or new subject matter to obtain its unique quality, but gains it entirely from sincerity of approach and mastery of technique."

This painting has had a notable career, having first been shown in the fifth exhibition of the Impressionists (in 1880, the year it was completed) and in other notable Cassatt shows, including her first big display at the Paris gallery of Durand-Ruel and the Baltimore Museum's comprehensive Cassatt show (Dec. 15, 1941 DIGEST). In the last named exhibition it was loaned by Dikran Kelekian.

Juliana Force Goes Shopping

Reaching out to the summer art colonies along the East coast, Mrs. Juliana Force, director of the Whitney Museum, New York, plucked several items for the permanent collection of the institution she heads.

Visiting the Provincetown Art Association's annual summer exhibition, Mrs. Force bought three exhibits for the Whitney: Jerry Farnsworth's *My Neighbor Miss Williams*, a beautifully painted portrait of a young Cape Cod Miss; Helen Sawyer's *Florida*, a vividly colored still life, and William L'Engle's *Coast Guard*, an accomplished landscape featuring a Coast Guard station jutting up from the dunes of the Cape.

A Cup of Tea: MARY CASSATT (See Article Above)



Portrait of Dirk van Os: REMBRANDT

Important Rembrandt Bought by Omaha

THROUGH the agency of the Schneider-Gabriel Galleries of New York an important and impressively authenticated Rembrandt portrait has gone into the collection of the Joslyn Memorial in Omaha, Nebraska. Titled *Portrait of Dirk van Os*, the canvas was painted, according to Dr. W. R. Valentiner, director of the Detroit Institute, about 1660 or 1663.

The painting, deep toned, with the

face, hands and walking stick in a lustrous, contrasting high key, has long been known to scholars—Valentiner, Hofstede de Groot, Bredius and Bode all recording and reproducing it in their works on this great master. Fifty years of inclusion in the unusually inaccessible collections of Dr. Ozhotchinsky of St. Petersburg, Russia, and Frederick R. Sears of Boston served to keep Joslyn's new accession out of the public attention.

Valentiner described the portrait as "a remarkably fine and impressive authentic work." It has, he concludes, "all the spiritual and technical qualities of the works of the last decade" when Rembrandt created perhaps his greatest works."

Oshkosh Does Its Part

As part of its wartime program of making itself a vital part of the community, the Oshkosh Public Museum, Oshkosh, Wis., has turned over one of its exhibition rooms to the local Red Cross chapter, making it a branch of the town's main organization.

To further boost attendance and to instill in visitors a sense of pride in local art affairs, Director Nile J. Behncke has dedicated a large gallery to the exclusive display of art created by local men now in the armed services. Director Behncke reports entire satisfaction with the exhibition, both from the aesthetic and the public interest points of view.



Evening: VAN GOGH (1889). Lent by Netherlands Government

Baltimore Views the Greatness of Van Gogh

BALTIMORE is the scene, through Oct. 18, of an important loan exhibition of paintings by Vincent Van Gogh, tracing the career of the modern Dutch master from the dark-pigmented social documents of his early years to that last hectic, intense period before suicide quieted his crazed brain. Organized by the Baltimore and Worcester museums in collaboration with the Netherlands Government in Exile, the exhibition is being staged for the benefit of the Queen Wilhelmina Fund.

Thus the genius of a great Dutchman who knew Holland as a world empire, powerful and prosperous, has been called to aid his country in its darkest hour, broken under the brutal militarism of neighboring Germany. It matters little

that Holland—and the rest of the world—rejected Van Gogh when only a loving brother stood between him and starvation. Holland and the rest of the world now realize the truth of what Hendrik Willem van Loon writes in the catalogue: "You are in the presence of one of mankind's greatest heroes."

According to Adelyn D. Breeskin, acting Baltimore director, 14 of the 37 loans are from the Netherlands Government, sent over at the time of the New York World Fair and fortunately kept for safety in this country after Hitler gave his legions the green light. Other loans come from Paul Rosenberg (who helped prepare the exhibition), Miss Etta Cone, Miss Elizabeth Hudson, Justin Thannhauser, Wildenstein

Galleries, Detroit Art Institute, Pierre Matisse, Knoedler Galleries, Siegfried Kramarsky, Jacques Seligmann, J. R. Oppenheimer, Eleonora Mendelsohn, Harry G. Sperling, Marie Harriman, St. Louis City Art Museum, Marshall Field and Dr. Kurt Riezler.

Beginning with the Dutch period *Still Life: Potatoes*, the exhibition picks out many of the high lights of Van Gogh's brief but brilliant career (such as *The Plain of Auvers* and *Evening*), with most of the emphasis laid on the culmination period in Arles and Saint-Remy. As A. D. Emmart points out in the *Baltimore Sun*, "Twenty-two of the paintings belong to those incredibly fertile and rich last 19 months of Van Gogh's short life—a period when he was painting with a sureness of feeling, purpose and touch that is all the more remarkable when it is borne in mind that the late swift flowering of his genius was compressed into the years 1885-1890." From this period is *Self Portrait With Hat*, reproduced on the cover.

All who have read with sympathy the life of Van Gogh have winced at his unfortunate friendship for the self-seeking Gauguin. And so it is with considerable satisfaction that one reads Van Loon's blunt words:

"Everything was serious to Vincent, dreadfully serious, and there was absolutely no room in his existence for the lighter aspects of life. Otherwise, he never would have fallen for that miserable fraud, Monsieur Paul Gauguin. An able painter, I grant you, but one of the most despicable of human beings that ever disgraced our long-suffering planet, and only too delighted to avenge himself at last for all his self-inflicted miseries by torturing and finally destroying that poor, lumbering hulk of an awkward Dutchman who believed in God and the sacredness of human life and in all those other things which Gauguin despised and detested."

After closing in Baltimore, the Van Gogh show will move to the Worcester Art Museum (Oct. 28 to Nov. 28).

The Plain of Auvers: VAN GOGH (1890). Lent by Marshall Field



80,000 See Road to Victory

The Museum of Modern Art's brilliant "Road to Victory" exhibition (reviewed in the June 1 DIGEST), has chalked up the summer season's most impressive record: 80,000 visitors since opening May 21, an average of 800 persons daily. After closing on Oct. 4, the show will begin a nation-wide tour, visiting such centers as Detroit, Rochester, Cleveland, Chicago and St. Louis. A smaller edition, assembled especially for towns not having extensive exhibition space, will visit Zanesville, Ohio; Quincy, Ill.; Manchester, N. H.; Andover, Mass., among others.

Inasmuch as the dramatic installation of the Modern's show was a factor in its success, the museum has engaged Herbert Bayer, who designed the original installation, to adapt the exhibition to the galleries and museums of the cities in which it will be shown.

A third version of the original presentation is being assembled for showing in England. "The edition to be sent to England," the museum announces, "will differ from the original only in scale, which must be smaller to facilitate transportation."

Dutch Masters

ONE of the earliest benefit shows of the season will be the exhibition of Dutch masterpieces, scheduled to open at the Duveen Galleries, New York, on Oct. 9 and continue through Nov. 7.

Organized under the joint patronage of Mrs. Franklin D. Roosevelt and Princess Juliana of the Netherlands, the exhibition will comprise important 17th century examples borrowed from private and public collections, many of them never before publicly shown in this country. Proceeds will be divided between the Queen Wilhelmina Fund and the American Women's Voluntary Services.

Advance notices of the Duveen show promise that it will be "the largest devoted exclusively to the works of Dutch painters assembled in this country since the famous Hudson-Fulton centennial exhibition in 1908-09."

The more than 70 exhibits will include 15 Rembrandts and 15 Frans Hals canvases, besides such rare examples as Vermeer's *The Milkmaid*, last seen as a Rijksmuseum loan to the New York Fair's old master show. This and other Dutch-owned paintings have remained in the U. S. since the Fair show and were not, fortunately, returned to Holland in time for the Nazi onslaught. In a similar category are two Frans Hals paintings and a Jan de Bray, loaned to the San Francisco Fair by the Frans Hals Museum in Haarlem, Holland.

An unusual history attaches to a Rembrandt portrait loaned by Collector Frank Wood of Toronto. Once the property of the Colmar Museum in Alsace, the portrait was sold by the municipality after the first World War to bolster the finances of the war-bankrupt city. "It is believed," the Dutch show's management announces, "to be the only notable canvas ever sold by a European museum directly to a private collection."

The Duveen exhibition will be reported in detail in the next issue.

Phila. Watercolor Annual

On Oct. 25 the Pennsylvania Academy of the Fine Arts will be colorful and alive with its 40th annual watercolor and print exhibition, co-sponsored by the Philadelphia Watercolor Club. The show, open to all artists, carries several medals, a \$200 award and a number of purchase prizes. Media are watercolor, pastel, prints and drawings. Submissions must be delivered at the Academy no later than Oct. 5.

The show will be picked by the following members of the jury of selection: Mary Butler, Federico Castellon, J. Frank Copeland, Adolf Dehn, Robert Gwathmey and Dorothy Lathrop.

The Lady Was Gyped

A plump lady, apparently right out of a Helen Hokinson cartoon, was recently wandering through the galleries of the Metropolitan Museum. In the rooms given over to the museum's exhibition, "Posters of the '90s," she was overheard to hump disdainfully, "Why, these are nothing but old-fashioned posters." Which is one of the reasons most museum directors are prematurely gray.



Crucifixion: FRENCH TAPESTRY, EARLY 16TH CENTURY

Fine Medieval Tapestry Given to Oberlin

FOR THE THIRD TIME in two years R. T. Miller, Jr., has enriched the collections of the Dudley Peter Allen Memorial Museum at Oberlin College, Oberlin, O. Largely responsible for the recent expansion of the museum's possessions, Miller this time added 17 items, making available to Oberlin's students such important specimens of art as the 16th century French medieval tapestry reproduced above, and a *Self-Portrait* by Michael Sweerts (17th century).

The tapestry, acquired through French & Company of New York, depicts the Crucifixion and is from the series of the "Miracles of the Sacraments," woven, probably in Touraine, between 1505 and 1518. The series was presented to the Abbey du Ronceray at Angers by Dame Louise Le Roux, shown kneeling at the foot of the cross. Below her is a banderole carrying her identification, and at the bottom of the tapestry, in a field of mille-fleur, is a larger banderole bearing an inscription in Old French. The tapestries remained for years in the Abbey before being removed to decorate the walls of the Chateau du Plessis-Macé, near Angers. They were sold from the Chateau in 1888. Aside from an example owned by the Boston Museum, the Allen Muse-

um's new accession is the only tapestry of the series in the United States. The Louvre, Leeds Castle and the Musée de Gobelins, Paris, are some of the institutions owning other units of this series.

Another early work among the Miller gifts is an excellent *St. Mary Magdalene* by the Master of the Sterzing Altarpiece. Complementing the Miller gifts were other donations, prominent among them a compact, integrated *Mother and Child* by the late John B. Flannagan.

Whitney Schedule

The Whitney Museum of American Art, New York, is again open to visitors. First show (through Oct. 25) comprises a selection from the museum's permanent collection, to be followed (Oct. 27 to Nov. 19) by a benefit exhibition of provincial American paintings.

The museum's 1942-43 edition of its famous annual series will open Nov. 24 and continue through Jan. 6. Sculpture, paintings, watercolors, drawings and prints will be included. The period Jan. 8-26 will be devoted to another selection of exhibits drawn from the Whitney's noted collection.

Prints by "Pop"

THE SEPTEMBER FEATURE at the United States National Museum (Smithsonian Institution) in Washington was an exhibition of prints by America's roving, colorful George Overbury "Pop" Hart. The exhibition selected from the museum's large collection, was alive with the spontaneity that marked Pop Hart's life and his work in both watercolor and the various print media.

Born in Cairo, Ill., in 1868, Hart surged with the nomadic impulses that flame in so many an inland breast. The lure of distant places early took charge of his career, taking him, in 1900, to Naples on a cattle boat. The fare was a modest \$26. Egypt beckoned romantically, and Pop responded, spending some months on a barge on the Nile. Tahiti, Samoa, Cuba, Iceland, Denmark, France, the Caribbean Islands, Mexico, Latin America—these, among others, also called convivial Pop, and who was he to say no? He went, naturally. And while he was there he made shrewd observations, recording his vivid impressions in lithographs, etchings, watercolors, aquatints, pencil.

The plates on view last month in Washington re-created Pop's travels, bringing to the National Museum's ground floor galleries the rich flavor of exotic places; some, like *Market, Haiti*, real; others, like his *Bacchanal Dance of the Centaurs*, imagined.

Never a meticulous craftsman, Pop was something rarer and even more inspiring—a zestful personality, blessed with a flair for the full life as well as for art. His flair was innate, untutored, for outside of three months at the Art Institute of Chicago and another three months at the Julien Academy in Paris, Hart's art grew to maturity without benefit of formal instruction. His carefree life was encumbered by an absolute minimum of gainful employment. Finances usually grew out of periods of work as an itinerant sign-painter.

The Schaefer Family

Martha Schaefer and her daughters, Louise and Mary, have come from Cincinnati to New York, where their oils, watercolors and black and whites are on view (through Oct. 3) at the Argent Gallery. Portraits and landscapes make up most of the show. Despite the close family relationship of the exhibitors, there is little similarity of technique or treatment in evidence.

Mrs. Schaefer's *Gray Haired Man*, according to Howard Devree in the *Times*, "is more than a little reminiscent of the Duveneck attack, while *Biddeford Pool Beach* is an excursion into open sketchy impressionism. . . . Louise Schaefer's watercolors include two fruit still lifes which strike a nice balance between the traditional and the modern: They are representational and yet indicate that the painter's sympathies might easily extend in the direction of Cézanne and Demuth. Mary Schaefer's *Exhibition* is well-managed humor and her lithograph portrait of a man emerges from 'promise' into solid achievement."

To Melville Upton of the *Sun*, Mrs. Schaefer carried off the honors.

The Art Digest



Monument to Wheat: MAX NIXON

Kansas Erects a Monument to King Wheat

BACK in 1874, Russia contributed a precious gift to the economic future of the United States—24 pecks of Turkey Red Hard Winter Wheat brought from the Crimea to Kansas by a small band of Mennonite settlers. From those original 24 pecks came, in 1942, the bumper crop of 196,000,000 bushels, some of which will probably, through Lend-Lease, be returned to the hard-pressed people of our fighting ally.

Kansans appreciate the key source of their wealth. Last month in Newton, a thriving town in the center of a rich Mennonite community, they dedicated a memorial commemorating the event mentioned above. The memorial, a statue and a mosaic, was designed and executed by Max Nixon, 25-year-old Kansas artist now a private in the U. S. Army. Nixon produced the monument while on the Federal Art Project.

The central figure, carved from rugged Silverdale limestone, native to Kansas, is 11 feet high and stands in a swath of wheat on a six-foot base. Figure and base are centered in a tile mosaic circle, 20 feet in diameter, telling the story of the transporting. A Russian mosque

depicts the ancestry of the pioneer planters; ships plow the ocean to bring the seed to this continent.

Writes Verna Wear, W. P. A. state art supervisor for Kansas during the creation of the memorial and now director of exhibitions at the Argent Galleries in New York: "Although carved in sections, the memorial is monolithic in feeling and in its simplicity and strength honors those characteristics that enabled the conquerors of the prairies to weave the giant bread basket of the world."

Miss Wear tells about the unusual plan for financing the project: "The idea of sponsoring such a monument originated with the Newton Junior Chamber of Commerce. Their plan for financing the cost of materials and installation is worthy of notice these days when we are trying to give art its natural place in the community. Gifts of wheat were asked for by the sponsors, to be turned into cash for the creation of an artistic monument to wheat. And the wheat came rolling in, in one, five and fifty bushel lots from farmers, mills, grain dealers and elevators."

Cock Fight: GEORGE "POP" HART (See Article Above at Right)



Downtown Reopens

DIRECTOR EDITH HALPERT of the Downtown Gallery in New York has opened the season with a lively assemblage of oils, watercolors, gouaches and sculptures by the artists under her banner. The show, on view through Oct. 10, has both vitality and variety, ranging from the colorful primitivism of Horace Pipkin to the cold precision of Charles Sheeler.

"Easily the best painting," wrote Carlyle Burrows in the *Herald Tribune*, "is Raymond Breinin's *He Walks Alone*," reproduced below, which he commended for its "considerable spiritual meaning and feeling." Burrows didn't think the show "supremely stimulating," and although he termed the Breinin the best that artist has done to date, he qualified this by adding that "there is too much dullness in Breinin's color, and too little depth of feeling to make successful such a theme as the present one."

Burrows liked also Bernard Karfiol's *Maine Pines*, "a fresh, richly felt expression of painterly feeling," which struck Edward Alden Jewell of the *Times* as "especially good," along with the entries of Katherine Schmidt, Julian Levi and O. Louis Guglielmi.

Both critics thought Kuniyoshi's *Spanish Soprano* "fell short of his best." Zorach's bronze *Work Horse* met with favor. Jewell also commented on Karl Zerbe's still life, *Chandelier*, in encaustic, and described William Steig's small pearwood sculpture of Julian Levi as "a prankish caricature, embellished with a mustache made of bristles from a sink brush." For the *Times* critic Mitchell Siporin's *Respite* was "monumentally composed" and Jacob Lawrence showed "plenty of verve."

Anderson Joins Engineers

Frank Hartley Anderson, founder and secretary of the Southern Printmakers Society and the new Appalachian Museum of Art at Mt. Airy, Georgia, has been commissioned Captain, Army Specialist Corps. Capt. Anderson has 25 years experience in architecture.

Mrs. Martha Fort Anderson, who has worked with her husband for many years, and who is a well-known artist in her own right, will carry on the work of the two organizations.

He Walks Alone: RAYMOND BREININ. On View at Downtown Gallery



Detail of "Flight" Mural by James Brooks

Mural Commemorates Man's Conquest of Air

FOR THREE YEARS St. Louis-born James Brooks worked under the aegis of the New York City WPA Art Project on his mural, *Flight*, just completed for the Sea Plane Terminal at La Guardia Airport. There passengers boarding and debarking from world-girdling Clippers will view over their heads a circular mural, covering a total of 2,880 square feet, telling the story of flight, from man's first superstitious contemplation to today's uncanny mastery of the air.

The three years, wrote Edward Alden Jewell in the *Times*, were well spent. "The *Flight* mural is a sound and well-sustained and sincere performance. That certain of its segments, besides, are imaginatively and technically entralling adds luster to the accomplishment. . . . There is evidence nowhere of impatience, hurry or recourse to makeshift or to slipshod slushing."

Through fundamentally abstract designs that are at the same time accurate in essential shape, Brooks has pictured flight as an idea toward which man's attitude has changed and developed through the ages—from the early religious concept and period of fantastic creations, to the final realization through scientific knowledge. Division into panels lends a majestic cadence to the march of the centuries encompassed, and serves to support, psychologically, the dome of the terminal structure.

At the beginning, primitive man,

earthbound, is pictured crouching in fear of a storm in the heavens; at the end giant Clippers fly with precision and certainty through the entire air ocean. In between are the legendary Daedalus who flew with bird-like wings, Leonardo Da Vinci (see reproduction), the Wright Brothers, Farman, Curtiss and Bleriot and other historic figures. Smaller decorative panels utilize propeller shapes, towers (symbols of man's tireless efforts to climb upward) and patterns of the flow of air around shapes used in aerodynamics.

Continuing his criticism, Jewell stated that "while some of the figures are brilliantly drawn, many of the forms seem lacking in significant vitality. This may be due in part to the method of flat poster-esque simplification that is adhered to." Jewell liked best those panels "filled with a profusion of bright-colored symbols relating to flight itself. These essentially abstract shapes are introduced with skill and painted with piquant decorative cunning."

Jewell's conclusion: "Taken all in all, *Flight* is one of the most satisfactory murals, on so vast a scale, thus far produced by an American artist."

Brooks finished his huge task just a week before he entered the Air Forces for training as a flight instructor. His medium throughout the actual painting was one evolved by the Technical Division of the Art Project, a casein-glyptol resin emulsion, noted for its great durability and resistance to moisture.

Callcott and Larsen

It is educators' fortnight at the Studio Guild in New York, where, through Oct. 10, Julius A. Larsen, professor of forestry at Iowa State College, and Frank Callcott, professor of Spanish at Columbia University, are exhibiting watercolors and oils, respectively. The Callcott oils, sturdily constructed, carefully painted, depict, among other subjects, the original Home Sweet Home (the boyhood home of John Howard Payne, composer of the song), the San Jose Mission in Texas and *Man Against Nature* (a group of golfers).

Larsen, who studied under John Allden Weir at Yale, shows still lifes, landscapes and marines, all typified by carefully controlled washes.



Reclining Woman: ALLAN CLARK

Santa Fe Holds Annual Fiesta Exhibition

THE 1942 SANTA FE FIESTA exhibition held by the Museum of New Mexico through the month of September, is a vital cross-section of Southwestern painting. Fortunately there are many indications of the spirit of aesthetic adventure, and naturally there are some examples of a purely academic lack of creative abilities.

Leading semi-conservative name painters are showing some masterly work. The race track pastel by Randall Davey is an example of splendid plastic unity. *The Quick and the Dead*, by Theodore Van Soelen, is a tempera of power and color beauty. John Sloan's figure piece is typical of the newer style of this veteran American master. Sheldon Parson's cloud-shadowed canvas is finely painted. Homer Boss's Indian figure is remarkably solid and contains a good deal of significant form. Gustave Baumann as usual demonstrates his ability to use involved patterns and maintain a good sense of all-over form.

The painters between semi-conservatism and various phases of modernism are decidedly interesting in this year's exhibition. The shadow of Cézanne is not as obvious, and there are fewer echoes of official slick painting. Janette Lumpkins shows a large figure study of a wood carver that is solidly built up in masses of restrained color. Dagmar Lindhardt's painting of a cottonwood contains passages of excellent technique, and the design escapes the curse of decoration. Marrie Ewing has painted Bill McNulty, the writer, in Spanish costume, and avoided any too rigid adherence to Matisse-like simplicity, simplicity that in the hands of anyone except Matisse is apt to result in emptiness.

Harold West's canvas seems his best to date. The figures of the cowboys equal the best products of the American Scene school, and he has a greater intensity of plastic form than many a nationally known name. Will Shuster

handles watercolor with individuality. Agnes Tait's unfailing technique has been used towards creative ends. Fremont Ellis has painted an interior of the strongest simplicity. On the whole, this section of the exhibition stands up well, both technically and aesthetically.

The more modern work in the Fiesta show is representative of New Mexico's advance guard artists. There is little or no harping upon what may be termed the academic tradition which so much modernism has created around itself. Even the non-objective paintings contain elements that do not depend upon the mysticism of Bauer or the improvisation of Kandinsky.

Gina Knee is probably the most important painter of well-controlled abstract-creative patterns in the country. Her color is intense even when she understates, a quality which she shares with only a very few living Americans.

Agnes Simms is an amazing designer, but she does not allow design to confuse the value of pigmentation. Her painting, *Adios Mateo*, is well reasoned and shows constant emotional growth. Howard B. Schleeter paints abstract landscape with a fine grasp of paint surfaces, and does not confuse plastic form with an intense design. Erik Barber's use of watercolor is refreshing. His washes are clear, and there is no hint of technical insecurity. Olga Kotchoukova paints with strong color and a fine sense of inner movement.

Two painters more than touched by Surrealism are Francesco Di Cocco and Roderick Mead. Di Cocco shows a small canvas charged with respect for tradition and a truly amazing insistence upon his own conception of plastic forms. Mead paints highly imaginative compositions with complete mastery of his materials.

The non-objectivists are always in evidence in mixed shows by New Mexico's artists. It can be said without prejudice that both Transcendentalists

and other non-objectivists in New Mexico have founded a school that for originality of form and spatial relationships equals and perhaps surpasses any other in this country.

Ed Garman's large canvas is well organized. He has used suggested textures rather than actual pigment textures. His painting possesses a simplicity comparable to the restrained compositions of Mondrian, but he achieves an even greater unity of form consciousness. Garman, although young, shows every indication of a talent comparable to that of Raymond Jonson, trail-blazer of American non-objectivism. Raymond Jonson's painting in this exhibition is superb—a clear statement of mentally conceived form and color.

John Dorman is a sensitive, splendidly balanced painter, and he avoids all self-consciousness in the use of non-objective forms. Dorothy Morang paints non-objective shapes with a good understanding of spatial problems. Cady Wells, though not actually working in the non-objective, may be classed with these advanced artists. His large composition is a study in pigment textures, and one of the most satisfactorily beautiful works that this writer has seen for several years.

Among the sculptors, Eugenie Shonard and Allan Clark are outstanding. Clark, noted for his Oriental subjects, shows a reclining nude in plaster, a delightfully realized study, done with his usual skillful handling of form and exquisite balance. Miss Shonard's work is the product of the most thoroughly developed technique, coupled with emotional understanding of the highest order. She feels form within form and never relapses into surface prettiness.

There are many tendencies shown on the museum walls, many talents indicating rapid development. America at war is creatively alive, and this Fiesta exhibition is a vivid example of collective cultural life. American artists, on the whole, are echoing the spirit of a free people, not indulging in the doubtful business of nostalgic memories.

—ALFRED MORANG

James, Cowboy Artist

Fans of Western and cowboy lore are mourning the death, Sept. 3, of Will James, famous cowboy artist and writer. Aged 50, James had been in ill health for some time, but had entered the Hollywood Presbyterian Hospital only a week before his death.

James was born near Great Falls, Mont., and after having been orphaned at the age of four, he was raised by a trapper. He never spent a day in school (an enviable record), and learned to read and write from a pile of old magazines in the cabin of the trapper. He began drawing on the walls and ceiling of the cabin, using common charcoal. James' trapper protector was drowned when the youth was 14, and James set out through Montana as a cow-hand and rodeo rider. In 1920 an injury abruptly halted this phase of his career and he began devoting his entire time to art. By 1923 James had begun to write also, and during the following years he wrote and illustrated 22 books and innumerable short stories and articles.

The Art Digest

Remington's West Seen at the Met

THERE is a paradoxical overtone to the Metropolitan Museum's exhibition of Frederic Remington's Wild West art (through Oct. 31). In the first place, the bucking broncos, Indian riders and plainsmen-soldiers are strangely anachronistic in their present setting just off Manhattan's fashionable Fifth Avenue. In the second place, Remington, hard-living chronicler of a harder living West, was not a native of the plains, but New York-born, Yale-educated.

After study at the Yale School of Fine Arts and the Art Students League, Remington fell for a cliché and "went West." Financial reverses (he lost his inheritance to a frontier sharper) reduced him to a clerk in a general store, from which position he rose to cowboy, and later, stockman. All the while he was busy with his sketchbook. Later, during the Spanish-American War, he served as artist-correspondent in Cuba, his drawings appearing regularly in *Harper's Magazine* and *The Century*. When Remington's bronzes and paintings began to be shown in Eastern centers, the galloping steeds he portrayed were criticized as inaccurate. Today, however, super-fast photography which stops split-second action has vindicated Remington, proving him the possessor of an uncanny pair of eyes.

The Metropolitan exhibits, in addition to a light-flooded, action-packed canvas, *Cavalry Charge*, and a series of color lithographs, are bronze statuettes, among them *Snake in the Path* (reproduced below), *The Wounded Bunkie*, *The Sergeant* and *The Broncho Buster*, his first bronze, executed in 1895. Accuracy and action are the keynotes of Remington's work. Realism ranks equally high, but it is a kind of realism freed from the Meissonier type of utter dependence on meticulous detail.

Remington died in 1909 at the age of 49, after completing 2,000 pictures and illustrating 73 books (13 of which he wrote himself).

The Snake in the Path: REMINGTON



They Posed for Wood's "American Gothic"

UNUSUAL and illuminating is the above picture, in which Grant Wood's sister Nan and Dr. B. H. McKeeby, a local dentist, are shown beside the controversial Wood canvas for which they posed. The canvas (*American Gothic*) painted 12 years ago in Wood's studio loft at No. 5 Turner Alley, Cedar Rapids, Iowa, stung many an Iowan when it was first shown. Some natives termed it an insult to all farm women, others threatened the artist with physical violence. But after the storm subsided, the people of Iowa warmed to the picture, saw its intrinsic realism as a keen-sighted record. When hung in Wood's hometown, Cedar Rapids, as part of a memorial exhibition (during September), the original models were induced to stand beside it for a photograph which appeared first in the Cedar Rapids *Gazette*, whose Sunday editor, Gene Farmer, sent it on to the DIGEST.

In her background story of the painting, the *Gazette's* Dorothy Dougherty pointed out that Dr. McKeeby "is in reality a jovial person, not melancholy in the least." He submitted to an aesthetic vinegaring down as did the artist's attractive sister. Wood's objective was not satire. "There is satire in it," he is quoted in the *Gazette*, "but only as there is satire in any realistic statement." Wood's explanation continues: "These are types of people I have known all my life. I tried to characterize them truthfully—to make them more like themselves than they were in actual life. They had their bad points, and I did not paint these under, but to me they were basically good and solid people."

The painting, owned by the Art Institute of Chicago, will be included in that museum's forthcoming American annual, in which a Wood exhibition will be a special feature. In 1941 Fortune reproduced the work with this comment: "Grant Wood's *American Gothic*

becomes a folk piece, a symbol of the independent, don't-tread-on-me character that Americans recognize as peculiarly American." Fortune linked the painting with Lincoln's assurance that "Government of the People, by the People and for the People shall not perish from the earth."

Allied Artists Annual

The Allied Artists of America will open their 29th annual exhibition on Oct. 31 in the spacious galleries of the New York Historical Society, 170 Central Park West, New York City. Open to all artists, the show will comprise oils, watercolors, sculpture and mural designs. Prizes include medals and \$325 in cash awards.

Painting jurors are Wayman Adams, Sidney Dickinson, Ivan Olinsky, George Elmer Browne, Frederick Detwiler, Cathal O'Toole, Kenneth How, Alpheus Cole, William Starkweather, Paul King, Junius Allen and Henry Rittenburg. Sculpture jurors are Ulysses A. Ricci, Jeno Juszko and Pietro Montana. Artists wishing to enter work in the show will find additional details in the DIGEST's "Where to Show" column.

Chicago to Feature Wood

A special feature of the Art Institute of Chicago's coming 53rd annual exhibition of American paintings and sculptures will be the most comprehensive show ever assembled of the work of the late Grant Wood. On view from Oct. 29 through Dec. 10, the Wood unit of the important Chicago annual will comprise 48 exhibits, including 29 oils, five watercolors and 14 drawings.

Famous collectors and museums are loaning such headline entries as *Daughters of Revolution*, *Dinner for Threshers*, *Midnight Ride of Paul Revere*, *Woman with Plant* and *American Gothic* and *Spring in Town*.



Road to Dorset: OGDEN PLEISSNER



Reclining Nude: RICHARD MILLER

Grand Central Galleries Celebrate Their Twentieth Anniversary

MARKING their 20th year of successful operation in support of native American art, the Grand Central Art Galleries of New York have issued an impressive year book which also serves as catalogue for their annual Founders Show. The exhibition, from which the accompanying reproductions were chosen, will continue at 15 Vanderbilt Avenue until Nov. 12, when the exhibits will be distributed by lot among the lay members. The 71 paintings and sculptures, distinguished by craftsmanship and sound technique, typify the aesthetic standards of the organization, which in membership overlaps to some extent the National Academy.

Back in 1922, when living was a pleasure instead of mere survival, Walter L. Clark founded the Grand Central Galleries upon the idea of co-operative effort among artists and laymen. Each artist, upon election to membership, pledged three works of art which, in turn, were allotted to lay members who had contributed (\$350 annually) to the support of the galleries. It was a practical and intelligent plan for bringing artists and collectors into closer union.

The results over the years have been

rather amazing. Alert and enterprising Director Erwin S. Barrie has sold more than \$6,000,000 worth of art to American museums and homes—proving, let us say, that Americans will buy art when it is within their definitions of beauty.

The main project of the galleries has always been to place art in American homes, although scores of sales have been made to the leading public collections. To that end Mr. Barrie has sent numerous exhibitions to the inland cities. Most notable of these proselytizing exhibitions was presented at the Houston Museum. Eighteen prominent artists travelled from New York for the opening; 15,000 were present on the first day; and more than \$100,000 worth of paintings and sculpture was sold during the two-week run. The two decades of fruitful work have left the organization financially and aesthetically strong for the uncertain days ahead.

This year's Founders Show is attractively installed in the organization's spacious galleries. Robert Brackman is represented by a strong landscape of *Late Summer*; F. Ballard Williams shows a sylvan view entitled

Shifting Shadows; Jon Corbino's canvas is a colorful *Opening Night*; Kenneth Bates has a pair of sturdily constructed pastels; Anthony Thieme exhibits a picturesque Rockport street scene; notable for its color and texture is Lamar Dodd's *Sage and Pines*; Richard Miller has one of his characteristic nudes in the impressionist manner; peaceful and fertile is Ogden Pleissner's *Road to Dorset*; George Marinko's contribution is a well composed wintry landscape; Hobart Nichols, president of the National Academy, is represented by a strong rural canvas.

Portraiture, a specialty of the galleries, occupies considerable wall space. Prominent among the portrait painters are Wayman Adams, I. G. Olinsky, Leopold Seyffert, Raymond P. R. Neilson, Jerry Farnsworth, John Young-Hunter, Howard Chandler Christy, Wm. Steene, Albert Herter, Sidney E. Dickinson, John C. Johansen, Alpheus P. Cole, George Elmer Browne, George Laurence Nelson, Keith Shaw Williams, Abram Poole, Henry R. Rittenberg and Kyohei Inukai. Marines come from the brushes of Frederick Waugh, Gordon Grant, Alphonse Shelton and Jay Connaway.

Street in Rockport: ANTHONY THIEME



Shifting Shadows: F. BALLARD WILLIAMS

Ennis Epilogue

THE SIXTIETH STREET GALLERIES in New York are, through Oct. 10, the scene of a pictorial epilogue—an exhibition of 17 oils by the late George Pearse Ennis, once one of the country's top figures. The canvases, assembled by the artist's widow, are given over mostly to the rugged Maine Coast, to New England fishermen and to the Austrian Alps.

"They're done in conservative, academic style," wrote Emily Genauer in the *World-Telegram*. "But they illustrate this style at its best, being invested with considerable breadth of brushstroke, with color that is always expressive and never just applied pigment, and with the tang and freshness of the whole outdoors."

Carlyle Burrows of the *Herald Tribune* summed up Ennis' essential gift as "his ability to combine the impression of a coastal subject with vigorous formalization of boats and figures of fishermen, and in so doing made much use of massed color."

Howard Devree of the *Times* found *Deep Water Bay* "generously designed and spacious;" *Autumn Heath*, "rich, colorful." But in an Alpine landscape and *Road to the Castle* "the picturesque and dated element in Ennis' work reaches its extreme." Most of the pictures, Devree concluded, were "forceful in statement."

Portrait of a Small Town

Grace Horn Neas of Washington has set herself the task of making a complete pictorial record of an American town. As typical she chose Broken Arrow, Oklahoma, boasting a population of 2,000 and such diverse activities as farming, oil producing and coal mining. Twenty canvases of her series were shown (through Sept. 26) at the Morton Galleries in New York. (They can be seen on request this month.)

Few details have escaped Mrs. Neas' eye, from harvest scenes, views of main street, the town church in snow, picnics. Howard Devree of the *Times* confined his critical evaluation to the statement that the canvases "are executed in a kind of modified 'primitive' manner." Wrote Carlyle Burrows of the *Herald Tribune*: "There is a quaint charm in some of Mrs. Neas' paintings, but a tendency to detail too much gives them a hybrid, half primitive, half sophisticated flavor."

Alma Wiener Exhibits

"Even now in the midst of this war, this terrible misuse of human resourcefulness and human will, the earth continues its mysterious rhythms of sunshine, creation, and order. So I continue to try and paint what I see." This statement, made by Alma Wiener, introduces her canvases, on view at the Nierendorf Galleries through the first part of October. Mrs. Wiener sees the world through a subtle, varied, sometimes fragile color screen. In her world, form is reduced to shapes which float through very real space, whether the topic be *Ocean at Rio* or *Baroque Moment*.

In some exhibits the good and evil of the present conflict are symbolized.

Picken's Cityscapes

GEORGE PICKEN, one of New York City's most ardent admirers, is acutely attuned to the moods and particular beauties of the light of his eye. He finds in the city and its changing aspects many veins rich in subject-matter. These he smelts down to lustrous, flavorsome watercolors, a large selection of which are on view, through Oct. 17, at the Rehn Gallery in New York.

People wishing, 50 years from now, to know what New York in wartime was like, will have in the Picken watercolors a record which, besides being factually accurate, is loaded with the mood and color of the times. *Aircraft Carrier in the East River* is such a record—texturally rich, ominous, illumined by a strange veiled light. *Dimout*, in which searchlight beams pierce the black heavens above New York, is another, along with *On the Alert*, picturing aircraft spotters atop a roof. *Building a Ship*, bright in color and luminosity and full of the staccato rhythms of ship building, is peculiarly in tune with the times.

In *Lieutenant Bulkeley's PTs* the artist has drawn dramatically on his imagination to picture two of the Navy's high-speed craft roaring through a quiet night, the very placidity of which heightens the sense of imminent danger. Serving as a foil for the city and war scenes are such exhibits as *Hayrick in Snow*, a rich-hued depiction of a quiet rural corner, and *Astoria Flats*, showing a dreary band of Astoria houses.

Norma Shearer Buys Enters

Norma Shearer bought two paintings, *Concert in Tuilleries, Paris*, and *Marseilles Oyster Bar*, from Angna Enters' recent exhibition at the Francis Taylor Galleries, Beverly Hills. Miss Shearer had previously acquired four Enters paintings for her collection.

Miss Enters, actress, author, and artist, is at present on a nation-wide theatre tour and her latest book, *Silly Girl*, a volume of reminiscences, is soon to be published by Houghton Mifflin Company.

Building a Ship: GEORGE PICKEN. On View at Rehn's



Girl With Apple: DARREL AUSTIN

Drawings by Austin

DARREL AUSTIN, one of the most provocative and individual young Americans to skyrocket to fame during the past two years, is playing a return engagement, through Oct. 31, at the Perls Galleries in New York. On view are 31 drawings of animals and figures.

Spontaneous, sensitive and charged with an indefinable life-force, they are filaments of the same exotic imagination that manifests itself in Austin's paintings. That it is an imagination of scope and varied tempo is demonstrated in the soulful quietude of *Young Girl With Apple* (reproduced), in the dynamism and sheer physical strength of *Nude with String* and in the effortless speed of *Galloping Horse* and *Running Figures*. Straight from Austin's private jungle are *Catamount*, lithe and intense, and the pert *Lion Cub*.

"Chiefly interesting," decided Carlyle Burrows in the *Herald Tribune*, "is the blending of personal viewpoint and style with sensitive line." Austin's drawings, he continued, "stem from the Picasso-invented pure outline idiom, which Austin handles confidently and with skill; but the imaginative character of the work is perhaps more vital to the success of the show."

Edward Alden Jewell of the *Times* and Emily Genauer of the *World-Telegram* both had plus-and-minus reactions. These drawings, said Jewell, "are exceedingly delicate . . . Line is sometimes clear and hard, again drifting softly into indeterminate blue. This work is always interesting, though it seems suffused with elusive preciosity."

When Austin's drawings come off, Miss Genauer wrote, "they have a sensitivity, delicacy and grace which are most appealing. When they don't, they're apt to be silly." Two that came off for the *World-Telegram* critic: "the beautiful, languid *Girl With Apple* and the sinuous, most imaginatively understated but effective *Galloping Horse*."



Moonlight: RALPH BLAKELOCK

Lustrous Blakelock Enters Brooklyn Museum

THE BROOKLYN MUSEUM recently installed an exhibition of the recent acquisitions of its department of painting and sculpture. Holding a place of honor was Ralph Blakelock's rich, lustrous *Moonlight* (reproduced above) which was praised bountifully by New York critics when shown in the Babcock Gallery's Blakelock show last season.

The 19th century was represented by oils by Henry C. Collins and by a portrait of Thomas Sully by his painter-daughter, Jane Cooper Sully. Two paintings of later date were Alfred H. Maurer's *Carrousel*, painted before the artist came under the influence of French modernism, and Jon Corbin's *Flood*, painted several years ago and reproduced in the Scribner "Portfolio of American Art."

The watercolor section of the show included a rare example by Thomas Birch, called *Falls of the Passaic*, which was shown previously in the Whitney Museum's history of American watercolor exhibition. The museum's accessions in the sculpture field comprised two examples of widely divergent date and style: an allegorical figure entitled *Winter*, carved in pine by William Rush, one of America's earliest sculptors, and

a terra cotta figure, *Awakening*, by the contemporary Brazilian sculptor, Maria Martins.

Concluding the acquisitions are drawings by Everett Shinn, Noguchi, La Farge, William S. Mount, Adolf Dehn, Peggy Bacon and Mary Petty.

Night Shows Popular

The Albright Art Gallery of Buffalo is now back on its regular time schedule after a summer season of 2 to 10 P.M. operation. The Gallery reports that its late-hour opening was a complete success, attracting more than double the usual attendance, many of the evening visitors entering the institution for the first time.

Through unions, the YMCA and public libraries, the museum distributed free tickets to concert-dances held Wednesday evenings on the gallery steps. Attendance at these affairs during July and August was 32,884, most of them workers; of this number, 16,963 went on to survey the Gallery's exhibitions. By this means, the Gallery's officials state, "large numbers of newcomers to the city, as well as many of the regular inhabitants, became aware of the Gallery for the first time."

SCHNEIDER-GABRIEL GALLERIES, Inc.

*Now Located at Their
New Address*

69 EAST 57th STREET
NEW YORK

DURAND - RUEL

12 East Fifty-seventh Street
NEW YORK

XIX and XX Century French Paintings

PARIS
37 Avenue de Friedland
ESTABLISHED 1863

Schaeffer & Brandt

Two of New York's leading dealers in old master art, the Schaeffer Galleries and the Mortimer Brandt Gallery, have merged under the name of Schaeffer & Brandt, Inc. The new firm opened on Oct. 1 at the old address of the Schaeffer Galleries, 61 East 57th Street, but in enlarged quarters, having occupied in addition the entire former Marie Harriman Galleries across the hall.

According to the announcement, the chief aim of Schaeffer & Brandt "will be to present fine exhibitions of old masters as well as showing the works of outstanding American contemporary artists. The owners of the galleries are going to search for new talents of quality and will exhibit their works in New York and in travelling shows across the country."

Both Dr. H. S. Schaeffer and Mortimer Brandt have long been active in the international art market. The highlight of Dr. Schaeffer experiences in America was the notable Frans Hals exhibition in 1937. At that time he went on an official mission to Haarlem, Holland, with a \$6,000,000 cargo of American-owned Hals paintings to form part of the great Frans Hals anniversary exhibition. Returned to America, the paintings were exhibited in New York at the Schaeffer Galleries. Other outstanding exhibitions Dr. Schaeffer organized were: the Piero di Cosimo show, the Jordaeus exhibition, Self Portraits of Great Masters and Master Drawings of the 16th through the 19th century.

Artists Gallery Moves

The Artists Gallery, a pioneering organization interested chiefly in unknown talent of advanced leaning, is moving from its present quarters at 113 West 13th Street, New York, to 43 West 55th Street. One reason for the move nearer the center of art activity is to facilitate travel for regular gallery goers and the critics. Courageously states Hugh S. Stix, the president: "No matter how much retrenchment is necessary, the gallery will carry on during the national emergency to the best of its ability along the lines it has followed since its founding."

Continues Mr. Stix: "So much has been written about the position of the creative artist in a country waging total war that it is unnecessary for us to go into the many ideas that have been advanced concerning his war-time status and his importance or lack of importance to the war effort. Beyond all these academic discussions is the simple fact that the artist continues to create if he is physically possible for him to do so—war or no war."

Mayer Gallery to Close

A communication from Guy Mayer announces the closing of the Guy Mayer Gallery, New York, "in the near future." No dates have been set, the only designation of the inactive period being "for the duration." The Gallery, located on 57th Street, is closing out much of its stock at advantageous prices.

The Art Digest

Attention, Artists

THIS is to remind the nation's painters, printmakers and sculptors that Oct. 15 is the deadline for returning entry cards in the Artists for Victory-Metropolitan Museum exhibition of contemporary American art, scheduled to open at the Metropolitan on Dec. 7, anniversary of Pearl Harbor. The show, which carries a \$52,000 Metropolitan Museum purchasing fund, is open to all U. S. citizens.

All entries will be passed on by a large and distinguished jury, members of which were announced in the August issue of the DIGEST. The jury of award, in the words of the official announcement, "will be composed of seven persons selected by the Metropolitan Museum of Art from the staffs of the Museum and other national institutions."

Top prize of the show is the 1st sculpture award, worth \$5,000 to the winner. Next, in the sculpture division, come two prizes of \$3,000, two of \$2,500, two of \$2,000, three of \$1,000 and four of \$500. In the painting division (oil and watercolor) there is one prize of \$3,500, two of \$3,000, two of \$2,500, two of \$2,000, three of \$1,000 and seven of \$500. Top print prize is \$500, followed by two prizes of \$250, two of \$200 and six of \$100.

This exhibition, one of the most exciting announced this decade, should, through its prestige, its big-time prize schedule, draw out of the nation's studios the very best of contemporary art. Although it makes no pretense at being a survey show, it should provide an accurate cross-section of America's contemporary top-drawer art.

Prospective exhibitors will find additional data in the DIGEST's "Where to Show" column.

Taylor Flies 20,000 Miles

Francis H. Taylor, director of the Metropolitan Museum, has just returned to New York after a 20,000 mile flight through Central and South America and Mexico. Taylor's mission, under the auspices of the Inter-American Committee for Intellectual and Artistic Exchange, included conferences with high government and art officials, and lectures at institutes, academies, museums and such universities as that of San Marcos at Lima, Peru, the oldest in the Western Hemisphere.

After stepping from a plane at La Guardia Field, Taylor told a *Times* reporter that "North Americans in general are abysmally ignorant about the fantastic wealth of art and intense art activity in Latin America. We know something of the Aztec, Mayan and Inca civilizations . . . but we never have given proper attention to the great colonial history . . . which has such striking parallels to our own development."

Non-Objective Thru October

The fifth anniversary exhibition of the Museum of Non-Objective Painting, New York, has been extended and will remain on view through October. Comprising 86 oils, watercolors, drawings and constructions, the show was reported in the August issue of the DIGEST.

October 1, 1942



Each autumn the Brown County (Ind.) Art Gallery Association stages an important annual exhibition of the work of member artists. This year's annual, on view in the Association's Nashville gallery, comprised 75 canvases by 25 painters, all of them associated with the active Brown County group. The show's top award, the Fred Nelson Vance Prize, this autumn went to V. J. Cariani's nostalgic peaceful *The First Snow*, reproduced above. A specialist in still lifes and landscapes, Cariani is a charter member of the Association. His close attunement to nature's moods is well demonstrated here with a cozy, half-bright half-gray statement that is imbued with real charm and earthy quiet.

Breinin and Vavak Honored in Home City

RAYMOND BREININ AND JOSEPH VAVAK, prominent figures in Chicago art, are the current exhibitors in the Art Institute's Room of Chicago Art. Each is represented by eight canvases (on view through Oct. 4).

"These artists' work," the Institute reports, "is related by the palette of colors used and in their point of view—each gains inspiration from the city, and each paints its poetry in different ways. Breinin is the more mystical in his approach. From above the rooftops he searches down into man's life to discover its inner meaning. Vavak on the other hand sees rhythmical patterns in the colors of every day life."

These qualities are demonstrated in such canvases as *The Raid*, in which Breinin infuses stark drama into a picture of horsemen on a fast, dangerous ride; in *Ancient Warriors*, wherein Breinin uses rich reds and blacks to give personal expression to the Don Quixote

theme. *Harlequin Horsemen* is another Breinin display utilizing the artist's favorite subject, this time set off by a rocky landscape. Of *Along the Beach* the Institute says: this canvas "is painted with the minimum of accessories and gives us an eerie feeling of the mingling of sand, air and water, peopled with a few figures and buildings." Breinin's haunting *At Golgotha* finds his "dramatic viewpoint at his highest development."

Vavak, on the other hand, "remains on the ground and observes life: in rich landscapes, in the people at work, in men digging in the subway, in his wife's garden and in the poignant incidents in the lives of the poor." *Galena*, done in vibrant colors; is typical of the artist's more lyric mood, as *Dispossessed* represents his interest in the personal tragedies of the poor. The same contrast is found in another pair of exhibits: *Lucille's Garden* and *Poor People*.

RALPH M. CHAIT GALLERIES

EARLY CHINESE ART

VISIT OUR
NEW GALLERIES
AT
24 East 58 St. New York City

Newhouse Galleries Inc.

PAINTINGS

15 East 57th Street
New York City



The Sleeping Cavalier: PIETER DE HOOCH. In Sears Sale

Active Fortnight at Parke-Bernet Gallery

ESTATES and collections are moving steadily into the auction rooms of the Parke-Bernet Galleries, New York, for dispersal. With the coming of October the stream reaches mid-season proportions, starting on the 2nd with a two-day sale of early American pressed and blown glass of Sandwich, South Jersey and Stiegel types, together with early American furniture. Porcelains, lacquer, iridescent glass, French paintings and European furniture lend weight and variety to the sale of the J. Alice Maxwell estate on the afternoons of the 8th, 9th and 10th.

Emphasis on the 14th and 15th switches to literature, when an extensive library goes before the bidders. First edi-

tions, standard sets, 18th century illustrated French books as well as unusual works on specific topics will be sold, followed closely by the sale, on the 15th and 16th, of French furniture and decorations, porcelain, silver and textiles from various owners.

On Oct. 10 the galleries will put on exhibition, prior to sale on the afternoon of the 17th, the property of the late Herbert M. Sears of Boston. Paintings by old and modern masters are a feature, among them *The Vintager* by Velasquez, a Gainsborough landscape, a de Hoogh interior (see above), portraits by Ferdinand Bol, Lawrence and Reynolds, and canvases by Isabey, Corot, Daubigny, Homer and Inness.

The Critics Approve

JOHN BLAIR, associated with the Pasedoit Gallery, assembled for early fall showing an exhibition of watercolors and sculpture by French and American artists that, without exception, pleased New York critics. The show, on view through Oct. 31, was termed by Carlyle Burrows of the *Herald Tribune*, "one of the freshest current"; by Howard Devree in the *Times*, "wholly delightful," and by Emily Genauer of the *World-Telegram*, "extremely commendable."

At the top of Miss Genauer's list was Demuth's delicately hued, exquisitely composed *Sail Boats and Roofs*; followed by Menkes' *Sweet Peas*, "the freshest, dewiest, loveliest flower-piece in months"; by Archipenko's "superbly modeled" *Draped Nude*, and Jacobi's *Near the Woods*, "in which the brush appears just to have slid over the surface, leaving a luminous atmosphere and a deep forest in its wake." For Devree, Ozenfant's "truly lovely" *Roses* was top-flight, along with the Menkes still life, Mariette Lydis' *Masquerade*, the "fresh and spirited" *Convent in New Orleans* by Hermine David, de Creet's gracious *Memoria* and his "piquant" *Mouse*.

The Power of Schreuder

Dutch-born Jan Schreuder, after residence in South America, introduced his canvases to the New York audience last month at the ACA Gallery. Howard Devree described them in the *Times* as "big, powerful figure paintings conceived in swirling emotional designs." One suspects, Devree continued, "that Mexican painting, the Fauves and, in one instance, Redon, have been influences. This is some of the most vigorous and forceful brushwork I have recently seen and it leaves one with a sense of first-hand emotional experience."

In contrast, Emily Genauer of the *World-Telegram* found the exhibits "marred by some of the dullest color you ever saw." They are, she continued, "monotonous as a chain of depressingly dark days, and they're muddled in their ideas." She did concede, however, that the canvases have "enormous vitality and a kind of brute strength."

Cosgrave in Solo Debut

For the past 10 years John O'Hara Cosgrave IIInd has illustrated such volumes as *Wind, Sand and Stars* and has executed commissions for *Fortune* and other magazines. This fall, after inclusion in important group shows (including a 1st prize winner in a Brooklyn Museum display), Cosgrave is showing at the galleries of Theodore A. Kohn & Son, New York, as a one-man exhibitor.

His simplified renditions of buildings and city vistas are marked, according to Howard Devree of the *Times*, "by a striking architectural sense." Devree noted in *Cathedral Alley* and *California Landscape* "a freer emotional quality, giving promise of even better work to come." Cosgrave, Devree concluded, "makes a very auspicious debut as a 'serious' painter in this show."

The Art Digest



Dusk Walks thru the Park: Karl Mattern

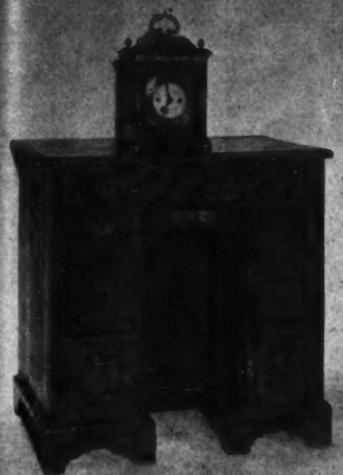
**Paintings and
Water Colors
by
CONTEMPORARY
AMERICAN ARTISTS**

THROUGH OCTOBER 10

MACBETH GALLERY

Established 1892

11 EAST 57TH STREET • NEW YORK CITY



Inlaid Burl Walnut Knee-Hole Desk. In the Paul Sale

Paul Sale at Kende

ON THE AFTERNOONS of Oct. 9 and 10 the Kende Galleries, affiliated with Gimbel's New York store, will offer at auction the furniture and decorations of the late Maury H. B. Paul, Philadelphia socialite who achieved fame in New York as the society reporter "Cholly Knickerbocker." Important additions come from the property of Mrs. Allan A. Robbins.

Among the Paul furniture offerings are many excellent English reproduction pieces in Burl walnut in historic styles, and garden furniture in wrought iron and bamboo. In addition, there are decorative pottery, porcelain and glass, Sheffield plate and several paintings.

In the Robbins sections are examples of 18th century English furniture, including a set of four Windsor arm chairs and seven side chairs. Books by standard authors and a group of English mezzotints conclude the items comprising this sale.

Drawings by Sculptors

The Weyhe Gallery, putting a twist to its seasonal opener, is showing New York visitors (through Oct. 10) drawings by sculptors and sculptures by painters. A small, intimate affair, the show contains no pretentious pieces. The drawings, mostly sketches, reveal the sculptor's innate feeling for form, even when he is working in line. Rodin, Lehmbruck, Barlach, Despiau, Flanagan and Maillol are cases in point.

In the smaller sculpture section are a bronze horse and dancer by Degas; and seven satirical portrait-caricatures in bronze by Daumier.

Auction Calendar

- Oct. 2 & 3, Friday & Saturday afternoons, Parke-Bernet Galleries; from Libbey, Watson & other owners: Early American pressed & blown glass of Sandwich, South Jersey & Steigl types; tankards, early American furniture, pewter. Now on exhibition.
- Oct. 8, 9 & 10, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; from estate of J. Alice Maxwell: table glass & porcelains; 18th century watches, snuff boxes & bibelots; carved jade & ivory; iridescent glass; paintings by French artists; furniture & decorations. On exhibition from Oct. 3.
- Oct. 9 & 10, Friday & Saturday afternoons, Kende Galleries; from estate of Maury H. B. Paul (Cholly Knickerbocker) & others: English 18th century furniture & reproductions; garden furniture; porcelains, glass, English silver; paintings; mezzotints, books. On exhibition from Oct. 6.
- Oct. 14 & 15, Wednesday & Thursday afternoons, Parke-Bernet Galleries: 18th century French illustrated books; literature on fine arts, ornithology, books, bookplates & printing and early American costumes; standard sets & first editions. On exhibition from Oct. 10.
- Oct. 15 & 16, Thursday & Friday afternoons, Parke-Bernet Galleries; from various owners: French furniture & decorations; silver; porcelain; embroideries, brocades & textiles. On exhibition from Oct. 10.
- Oct. 17, Saturday afternoon, Parke-Bernet Galleries; from estate of Herbert M. Sears: Fine French furniture & decorations, including signed pieces. Fixtures, andirons, etc.; Brussels & Vienna Renaissance tapestries; silver; paintings by Bol, Velasquez, de Hoogh, etc. On exhibition from Oct. 10.

Sculpture in Movement

PETER J. GRIPPE, Buffalo sculptor, last month made his first solo New York appearance after having shown extensively in important museum group shows. Exhibited at the Orrefors Galleries under the title "Sculpture in Movement," Grippo's 24 sculptures in terra cotta, stone, plaster and wood, revealed a multi-faceted talent.

Grippo can create solid, energy-charged form (*Woman Braiding Hair*). He can break motion into rhythmically juxtaposed segments (*Man With Basket*) and into quick-flickering planes (*Horse*). In the last two exhibits, and in the infinitely more complex *The City*, Grippo achieves a plastic expression that is angular, abstract. His objective is to capture motion sculpturally, to portray people as "co-ordinated rhythms with infinite vibrations." In watching and trying to model a man walking, Grippo explains, "I watch his legs move, his arms move and his stride becomes a series of triangles and half circles. He is full of the rhythms of the sea, now broken—now solid. He has the rhythms of rollers and breakers rising into heaps and waves."

The critics kept their hats on, Howard Devree of the *Times* paying tribute to the architectural strength of Grippo's work, and Carlyle Burrows of the *Herold Tribune* noting the sculptor's combination of "abstraction with the symbolism of African, Mayan and other native art forms," and his "sculptural tattooing that is interesting in the way it brings life to a primitive human concept."

BRUMMER GALLERY

110 EAST FIFTY-EIGHTH ST.

NEW YORK

ANTIQUES, ART & BOOK

AUCTIONS

IN THE MOST CENTRALLY LOCATED SECTION OF NEW YORK

IF YOU CONTEMPLATE AN AUCTION OR IF YOU DESIRE VALUATION

write us for terms and details. We maintain a department exclusively for appraisals and inventories. Inquiries respectfully solicited.

PLAZA ART GALLERIES

INC.

9-11-13 East 59th St., New York, N. Y.

AUCTIONEERS:

Messrs: W. H. O'Reilly, E. P. O'Reilly, Jr.

The House of H. Heydenryk, Jr.

Makers of Fine Frames

65 West 56th Street
New York City
COLUMBUS 5-5094

Modern Frames of Distinction
Fine Antique Reproductions

We Follow the Traditions of Old World Craftsmanship

Great Dutch Masters

REMBRANDT • HALS
VERMEER and others

A Loan Exhibition of 70 Paintings for the Benefit of

THE QUEEN WILHELMINA FUND and AMERICAN WOMEN'S VOLUNTARY SERVICES

DUVEEN BROTHERS • INC.

Oct. 8 to Nov. 7 720 Fifth Avenue

GROUP EXHIBITION
PAINTINGS, WATERCOLORS, SCULPTURE
DRAWINGS & PRINTS

MIDTOWN

A. D. GRUSKIN, Director
605 Madison Ave. (bet. 57 & 58 Sts.) N. Y.

"Saw Bond, Bought Same." Have you bought yours this week?

KENDE GALLERIES

at

GIMBEL BROTHERS

33rd Street & Broadway

*

EXHIBITION

OCTOBER 6th UNTIL SALE

FURNISHINGS AND ART PROPERTY

of the late

MAURY H. B. PAUL
(Cholly Knickerbocker)

XVIII CENTURY ENGLISH FURNITURE

Decorative Objects

Property of

MRS. ALLAN A. ROBBINS
New York City

*

UNRESTRICTED PUBLIC AUCTION

October 9th and 10th at 2 p.m.

Illustrated Catalogue 25c

Sales Conducted by A. N. Bade

FOR
VICTORY
BUY
WAR BONDS
and
STAMPS

This space is contributed
by a patron of the arts.

Recent Drawings

DARREL AUSTIN

Through October

Perls GALLERIES, Inc.

32 East 58th Street (at Madison) N.Y.C.



Mother and Daughter: CECILIA BEAUX
Awarded Carnegie First in 1899

Cecilia Beaux

CECILIA BEAUX, one of America's most widely honored painters, died Sept. 17 at her home near Gloucester, Mass. She was 87 years of age.

Miss Beaux's long career was studded with the decorations and honors of many lands. She was successful from the first, both as a portraitist and as an exhibitor. Long before the time of her death her canvases were housed in such eminent museums as the Uffizi in Florence, the Metropolitan in New York and the Luxembourg in Paris.

Cecilia Beaux was born in Philadelphia. Her father was of French descent, her mother, of New England stock. Her first teacher was Mrs. Thomas Janvier, followed by William Sartain, who was, in turn, succeeded by a series of Paris teachers, among them Bouguereau and Constant. Miss Beaux made a name for herself while still a student in Paris, and on her return to the United States in 1891 she established a studio in Philadelphia and was soon busy with important portrait commissions. It was soon necessary to open a second studio in New York.

During her brilliant career Miss Beaux painted a large number of the most prominent figures of her time, among them Theodore Roosevelt, Cardinal Mercier, Georges Clemenceau and Lord Beatty.

Miss Beaux's work took prizes in all the important museum exhibitions. In 1899 her *Mother and Daughter* was awarded first prize in the Carnegie International, making her the first (and only) woman painter ever to win that honor. Forty-one years later, in the Carnegie Institute's Survey of Amer-

ican Painting show, Miss Beaux's *Child With Nurse—Ernesta* won first popular award (reproduced in the Dec. 15, 1940, DIGEST).

Miss Beaux was granted an honorary LL.D. by the University of Pennsylvania in 1908 and an honorary M.A. by Yale in 1912. The American Academy of Arts and Letters awarded her its gold medal (given only once every 10 years to a painter) in 1926. Seven years later the artist was elected a member of the American Academy of Arts and Letters (another rare achievement for a woman), and was presented the national Chi Omega awarded given to the "American woman who has made the greatest contribution to the culture of the world." She was elected to the National Academy and was also an Associate of the Beaux Arts of Paris. She published her autobiography, *Background and Figures*, in 1931.

The artist, as a result of a hip fracture suffered in France in 1924, spent many of her last years as a semi-invalid. She had been in failing health for the past year and had been critically ill for only two weeks before her death.

Surviving are four nephews: Henry S., James, Dr. Cecil K. and Professor Philip Drinker (the last named the inventor of the iron lung), and two nieces, Mrs. T. McKean Downs and Mrs. Samuel L. M. Barlow.

Ensign Richard Davis

Richard S. Davis, director of the Museum of Cranbrook Academy, Bloomfield Hills, Michigan, has joined the rapidly expanding ranks of museum officials now serving with the armed forces. On Sept. 12, Director Davis resigned his position to accept a commission as Ensign in the U. S. Naval Reserve.

Formerly curator of the Academy's museum and library, Davis had on Aug. 25 been named full director by the board of trustees. His promotion came with the completion of the beautifully designed campus' newest addition, a museum building. The new museum has not yet been opened to the public. It is not known whether the officials will appoint a new director to serve for the duration.

Murdock Purchases

Each year the Wichita Art Museum is enriched by acquisitions of American art made by the Louise Caldwell Murdock Trust Fund. The 1942 purchases, made by Elizabeth S. Navas, trustee of the Murdock Fund, comprise the following 12 works:

Oils: Franklin C. Watkins, *Bouquet of White Roses*; Bernard Karfiol, *Scrub Pines*; Ernest Lawson, *Toledo Bridge*; Louis Bouche, *Summer, 1941*; Boardman Robinson, *Lois Spears*; and Sigmund Menkes, *Red Roses*.

Watercolors: Maurice Prendergast, *Rainy Day, Venice*; Elizabeth Sparhawk-Jones, *The Generations*; George Grosz, *Beware of Him Whose Eye is Cold*; and Karl Mattern, *Freight at Crossing*.

Sculpture: Harry Wickey, *Old Wrestler*, and John Flanagan, *Head of a Woman*.

These acquisitions will be presented and exhibited in early November.



Les Menades: ZADKINE
In the Jeu de Paume, Paris

Zadkine in America

WHEN HITLER established the *Kulturmächer* which subjugated the arts to his dictatorship, America became host to a number of important European artists. Among them are Zadkine, Chagall, Duchamp, Ernst, Léger, Masson and Tanguy.

In an endeavor to obtain impressions from this European group about the American artist, I consulted Ossip Zadkine, one of the greatest contemporary sculptors, whom I had known since 1919 in Paris. Interviewed in his New York studio, he was kind enough to furnish the following opinion, which we may believe to be somewhat typical of those formed by other of his colleagues:

"During my first year's experience in America I came across various strata of American society. But the necessity of making a living, in view not to depend upon selling my sculpture, which is very problematic during wartime, made me approach the younger generation of artists, especially the art students, in view to teach them.

"My long experience with art students in Paris has pointed out to me a great difference between the European student and the American. What characterizes the latter is his profound thirst for knowledge, a complete absence of conservative restraint, a visible fatigue with all the academic ways of approaching the education of art, and the keenest desire to liberate himself from academism and model copying, and to proceed into the realm of modern visions.

"The constant hammering of various demonstrations of modern art in the realm of painting and sculpture has penetrated conservatism, and the young people desire to find new ways of expression, which they do not find in the various art schools where they underwent their first artistic education. They come consequently with great curiosity to the newcomers who left their studios and workshops in Europe—the cradle of their life-long study and researches."

October 1, 1942

Zadkine is a poet in the highest sense of the word. He has always known that aesthetic emotion is touched, not by a statement which baldly proclaims truth and beauty but by suggestion reference to beauty and truth. It is by the elimination of the obvious that he quickens our discoveries and appreciations. His abstractions are held within the poetic bounds of good sense and comprehension. He sometimes uses a little mysticism in his approach but this is never employed as a means to astonish, to disconcert or to perplex. In other words, he never utilizes mysticism as a showman. His poetic quality is not incapable of a certain acidity and sting as is instanced when he portrays a Parisian girl of the streets, or in pictures dealing with the war or in an attack of the Menades on Orpheus.

Zadkine's feeling for the human hand is inspirational. When his chisel or pencil has created a hand, the fine fingers speak with the eloquence of tongues. In his creative processes he leaves nothing to hazard or chance. Volume and line are measured and composed with metric surety. His works are to be found in most of the great museums of modern art, as well as in many well known private collections. Two European governments have conferred their highest honors upon him.

—ROGERS BORDLEY

Picture of Paris

MARCEL DUCHAMP, known since the 1913 Armory show for his puzzling and hyper-controversial *Nude Descending a Staircase*, is now in Manhattan, comfortably ensconced in the swank apartment of Patroness Peggy Guggenheim. Duchamp unloaded some facts of wartime art in Europe to *Time* magazine, beginning with the generalization that "the artists of Paris are flourishing."

Time's report continues: "Duchamp's brother, Painter Jacques Villon, sold 13 pictures at one exhibition. Germans and Frenchmen alike were buying paintings like hot cakes. . . . Parisian art dealers at a sale in Unoccupied France bought a 350,000-franc Renoir, a 250,000-franc Modigliani. . . . Unpersecuted, painting and sculpting and making the rounds of Paris cafés just as usual were such familiar masters as Picasso, Derain, Brancusi, Kandinsky, Braque, Van Dongen. . . . Top-flight Abstractionist Hans Arp had his passport to the U. S. ready, his tickets in hand, but postponed his going. He wasn't sure whether it would be worth while, since he wasn't guaranteed first-class passage."

Duchamp got a U. S. visa in Marseilles on the strength of an affidavit from Hollywood's author-collector Walter C. Arensburg, who owns the famous *Nude Descending a Staircase*. Of his trans-Atlantic crossing on a Portuguese ship, Duchamp said in *Time*: "I have crossed the Atlantic 13 times and this was the best trip of all. It was perfectly delicious. All the lights were on and we had dancing on deck every night. . . ." Both the British and the Germans authorized the voyage, he added.

Duchamp plans to rent a studio and paint, if he "can get a new idea." Meanwhile he is working on his Monograph, a collection of reproductions of his works since 1910.

PARKE-BERNET GALLERIES • Inc

30 EAST 57th STREET
NEW YORK CITY



Public Auction Sale
October 17 at 2 p. m.

DISTINGUISHED PAINTINGS FINE FRENCH FURNITURE AND DECORATIONS

Property of the Estate
of the Late

HERBERT M. SEARS BOSTON, MASS.

Paintings by old and modern artists including works by Velasquez, Gainsborough, Constable, Whistler, Bol Lawrence, Reynolds, Diaz de la Peña, Isabey, Corot, Daubigny, de Hoogh, Giordano, Winslow Homer, and other artists, all formerly in the Francis Bartlett collection.

On Exhibition from October 10
ILLUSTRATED CATALOGUE 50c

DOWNTOWN GALLERY

NEW PAINTINGS & SCULPTURE

by

DAVIS
KARFIOL
KUNIYOSHI
ZORACH

SPENCER
SCHMIDT
SHEELER

and other important American Artists

CONTEMPORARY ARTS

Announces new location

106 East 57th Street

PRE-SEASON GROUP EXHIBITION
Until October 17

DAVIS

HERRON

PAINTINGS SEPT. 21 - OCT. 10

The PINACOTHECA
20 WEST 58th STREET, NEW YORK

21



ETERNA

OIL COLORS by DEVoe

Give you strength, brilliancy
and permanence

Full size (1" x 4") tubes at eco-
nomical prices 25¢ to 50¢ each

Made possible by production
methods perfected through 188
years of experience in producing
true quality colors. Eterna colors
offer an exceptional value — ask

your dealer for them
today.

DEVoe & RAYNOLDS CO., INC.
44th STREET AND FIRST AVENUE
NEW YORK, N.Y.



A new HOTEL
AWAITS YOU
in New York

Towering 27 stories above fash-
ionable 57th Street, the Henry
Hudson Hotel is an ideal residence
where you may enjoy unequalled
advantages with unusual economy.
Three popular priced restaurants.
Luxurious lounges. Music studios.
Sun decks. Swimming pool and
many floors exclusively for women.



1200 Rooms with Bath

DAILY—Single, from \$2.50;
Double, from \$3.50

WEEKLY—Single, from \$12.75;
Double, from \$17.00

Special Floors and Rates for Students

John Paul Stack
General Manager

Henry Hudson
HOTEL
353 WEST 57th STREET * NEW YORK

Sculpture Outdoors

[Continued from page 5]

sculptors far." But to Burrows, "de-
cidedly the most interesting contribu-
tions have come from a few artists who
have made responses to inspiring as-
pects of the great present emergency."
In art, as in everything, you pays your
money and takes your choice.

However, Burrows was not over-
whelmingly in favor of the topical com-
mentaries, but he found their appear-
ance a "reassuring evidence of a rising
sense of serious responsibility toward
the present." The "touching lyric trib-
ute to the fallen flyer, Captain Colin
Kelly, by Chaim Gross, and the kneeling
memorial figure of a soldier by Maurice
Glickman," were mentioned by
Burrows as mirroring "a fresh beauty
and tenderness which give the exhibi-
tion salient moments of interest and
value."

Jewell listed among the exhibits of
"unusual power and beauty" Maryla
Lednicka's life-sized *Young Man*; Fran-
ces Mallory Morgan's "vigorously de-
signed *Peace Again* (reproduced); Anita
Weschler's *Of Human Events* (repro-
duced); Adolf Wolff's highly simplified
Pro Patria; Henri Hebert's dynamic "im-
mensely forceful" *1914*; Milton Hebdal's
Chamber Music, and works by Gaston
Lachaise (deceased), Robert Laurent,
Louis Slobodkin, Cesare Stea, Christian
Warthoe, Ivan Mestrovic, Lu Duble,
Franc Epping, Richmond Barthé, Gene-
vieve Karr Hamlin, Sergei Konenkov
and Milton Horn. Others mentioned,
not adversely, in the *Times* were Mal-
darelli, Hovannes, Henry Moore, Sey-
mour Lipton and David Smith.

Emily Genauer perceived the emer-
gence of several trends: (1) artists
"are modeling ideas rather than things
or even people, per se, trying to achieve
a sculpture which is social documentation
as well as satisfying plastic structure"; (2)
"a new emphasis on complicated
groups of figures rather than on
free-standing individuals," and (3)
"a shaking off of the shackles of material,
definitely a reaction to that exaggerated
reverence for it which within the
past few years left many sculptors un-
willing to do more than chip the
surface of the stone for fear the integrity
of the dense material would be 'vio-
lated'."

Miss Genauer cited Berta Margoulies'
Mine Disaster as "a good example of
expressive social documentation of the
flexibility of material and of the artist's
skill at organizing many figures into a single group in which forms are
most sensitively and effectively related
to make a structure of superb formal
rhythms."

Another example is Margaret Brass-
ler Kane's *Life in Chungking*, showing
stretcher-bearers with a wounded Chi-
nese, which the *World-Telegram* critic
described as "arresting enough . . . and
as well integrated as it is daring,"
but a case in which the sculptor "has been too frivolous in her cutting of the
stone." Hovannes' *Racing Cyclists* Miss
Genauer described as "one of the most
original constructions in the exhibition
. . . witty, full of life, enormously in-
teresting."

Try it for a day

... YOU WILL LIKE
IT FOR YEARS

Spacious rooms...large closets...
serving pantries...hotel service...
moderate rentals...furnished or
unfurnished...long or short periods

TRANSIENT RATES

Single Room	from \$4
Double	from \$6
Suites	from \$8



**The
Beverly
Hotel**

125 EAST 50th ST., NEW YORK • PL 3-2700

AT YOUR
Elbow

At The Roosevelt everything that
makes New York so interesting
is right at your elbow. Step off
your train at Grand Central,
follow the private passageway
direct to the Roosevelt, enjoy
cheerful rooms . . . delicious
food . . . and a restful atmos-
phere. Attractive rooms with
bath from \$4.50.

25% Reduction on Room
Rates to Service Men



GUY LOMBARDO
and His Orchestra
returns to the
ROOSEVELT GRILL
October 8th
Nightly except
Sundays

**HOTEL
ROOSEVELT**
MADISON AVE. AT 45th ST., NEW YORK
BERNARD G. HINES, Managing Director

The Art Digest

Mr. and Mrs.

IN THEIR FIRST husband-and-wife show, Lois Head and Carlos Andreson are exhibiting oils, watercolors and gouaches at the Associated American Artists Gallery in New York. Uneven in quality, the exhibits are fairly individual and reflect keen interest in environment. Miss Head records the city, often at night, while Andreson spends more time on rural subjects.

Miss Head, wrote Carlyle Burrows in the *Herald Tribune*, "has achieved smoothness of technique and vibrancy of color, which are best shown in *Lampshade Makers*, *Subway Madonna* and the ferryboat scene, *A Guy and a Gal*.

... The bite in her character drawing adds to her sense of human understanding." Turning to Andreson, Burrows wrote: "Doggedly realistic, his work is considerably fluent. ... The rough-grained appearance of his painting is not helped by his uncertainty as a colorist, even though in *Day's End* his grasp of a dramatic war-time theme is plausible and competently shown."

Edward Alden Jewell wrote in the *Times* that Miss Head "rather sharply simplifies, creating sometimes a sort of paper effect. Her palette is on the dark side, but as a rule only to the extent that a foil is thus provided for accents of high liquid color." Mr. Andreson, Jewell concluded, "is more meditative, somewhat quieter in his handling of paint. *Evening on the Cape* is characterized by a kind of pleasant furry repose, and a reticent poignancy attaches to *Day's End*."

Davis Herron Evaluated

In his solo debut at the Pinacotheca Gallery, Davis Herron of Des Moines "emerges a painter of unusual gifts," according to Emily Genauer of the New York *World-Telegram*. One of these gifts, Miss Genauer (like all her colleagues) pointed out, is for absorption.

"It's clear when you look at these pictures," she wrote, "that Picasso, Miro and other School of Paris' painters have impressed him deeply. But just as clear is the fact that he has much inventiveness of his own, that he has a flair for vivid color, that his compositions are as neatly put together and as cohesive as bricks in a building, and that he has in his makeup a broad streak of wit."

Howard Devree of the *Times* reacted with his enthusiasm in good control, pointing out the Miro influence in *Promenade* and *At the Beach*, and adding that *The Nursery of the Giants* "made me think of Sandy Calder's mobiles having themselves a time," and *Apollo and Audubon* "suggests a head-on collision between overtones of Chirico and Ralston Crawford." Yet, Devree continued, "there are earnestness and something impelling behind all this high-keyed and hectic montage."

Gallery Becomes Naval Club

With the closing of its 1942 Thum Box Exhibition on Oct. 1, the Barbizon-Plaza Art Gallery, New York, will be utilized as a Naval Officers Club. This arrangement will prevail for the duration.

October 1, 1942



Asleep: ANNA MELTZER

Two Years of Progress

ANNA MELTZER returned during the latter half of September for her second one-man show at the Vendome Galleries, New York. Her vibrantly pigmented canvases, devoted mostly to intimately mooded studies of women, sturdily painted men and still lifes, reflect advantageously the two years of work that have elapsed since Mrs. Meltzer's first show.

Melville Upton of the *Sun*, Howard Devree of the *Times* and Emily Genauer of the *World-Telegram* agreed that the artist had made emphatic progress. "Her color is better, her touch surer," wrote Devree, who added, however, that "a tendency to present figures in suspended motion and in strained attitudes detracts from the appeal of a number of the canvases." *Asleep*, pictured above, Devree classified among the strained works. He liked the straightforward *My Husband best*.

Emily Genauer found "nothing unique or dynamic" in the canvases, but, she continued, "they're full of a robust, healthy flavor. They're extremely well drawn and modeled. The color has a certain vibrant strength. And every once in a while she turns out something like *Lost*, a mysterious, provocative study of a wild-eyed, screaming woman. It suggests, in its note of psychopathic terror, the work of the Frenchman, Balthus."

Toledo Staff Changes

The latest issue of the Toledo Museum News announced three staff changes: Nell L. Jaffe, for years assistant curator of the museum, has been promoted to assistant to the director. George M. Furman, for 11 years secretary to the director and active in museum publicity work, has joined the Army. Frank Seiberling, Jr., for two years the institution's supervisor of education, has been granted leave of absence to complete his thesis on George Bellows before entering the army.

PRINT BOX



The Strongest and Most Attractive Print Box on the Market To-day

Three-ply wood veneer frame covered with waterproof imitation leather. Two metal locks standard solander style. Four sizes. Each box holds 50 prints.

SIZES AND PRICES	
Postage Paid in United States	
Size A for 14 x 19 inch mats.....	\$2.50
Size B for 16 x 22 inch mats.....	\$2.50
Size C for 18 x 22 inch mats.....	\$3.00
Size D for 20 x 24 inch mats.....	\$3.50

Alden Galleries
615 Wyandotte St. Kansas City, Mo.

As Always

The same service as before, complete in handling, packing and moving works of art, available at moderate cost. Artists, Collectors, Galleries and Museums depend on Budworth for this efficient service.

For safety's sake—use Budworth.

W. S. BUDWORTH & SON
(Since 1867)
424 West 52nd St., New York City

NEWCOMB-MACKLIN

COMPANY
PICTURE FRAME MAKERS

NEW YORK
45 WEST 27th STREET
KEEPING PACE WITH ART NEEDS OF
TODAY — PROMPT DELIVERY — STOCK
FRAMES — MAIL ORDERS — SPECIAL
SIZES — CATALOGUES

CHICAGO
400 N. STATE STREET

Headquarters

GENUINE DRY PIGMENTS FOR
ARTISTS COLORS

COBALT BLUES	Cadmium yellows
COBALT GREENS	Cadmium reds
COBALT VIOLETS	ULTRAMARINES
CELESTEAN BLUES	VERMILIONS
GENUINE AUBREOLINE	UMBERS
EMERALD GREENS	SIENNAS
EMERAUDE GREENS	OXIDES ETC.

— Founded 1854 —

FEZANDIE & SPERRLE, INC.
205 Fulton Street
New York City

DISTINCTIVE FRAMES

hand carved, hand finished, to suit the individual painting. Surprisingly moderate rates.

WE SUGGEST A PERSONAL VISIT
AS WE HAVE NO CATALOGUE

MIDTOWN FRAME SHOP
605 Madison Ave., N.Y. • Plaza 8-2818
(bet. 57 and 58 St.—4th floor)

Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Dallas, Texas

DALLAS PRINT SOCIETY'S 2nd ANNUAL, Dec. 6-27, Dallas Museum. Open to all Texas artists. All print media. Jury: \$100 purchase & other prizes. Entry cards must arrive by Nov. 25; entries by Dec. 1. For cards & data write Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Texas.

Green Bay, Wisc.

NORTHEASTERN WISCONSIN ANNUAL, opening Nov. 1 at Neville Public Museum. Open to artists of Northeastern Wisconsin. Media: oil & watercolor. Jury: Prizes: \$50. No fee. Entries must arrive by Oct. 24. For blanks and further data write Neville Public Museum, Green Bay, Wisc.

Little Rock, Ark.

ARKANSAS PAINTERS' & SCULPTORS' 3rd ANNUAL, Nov. 1-30. Open to present & former Arkansas residents. \$100 purchase prize. Fee: \$1 for 2 entries. Entries & cards due Oct. 18. For data write Arkansas Museum of Fine Arts, Little Rock, Ark.

Lowell, Mass.

YEAR-ROUND EXHIBITION, Whistler's Birthplace Art Museum. Open to all professional artists. All media. Fee: \$1.50 per picture, plus all shipping expenses. For information write John G. Wolcott, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

ARTISTS FOR VICTORY'S \$52,000 EXHIBITION, Dec. 7 to Feb. 22, at Metropolitan Museum. Open to all U. S. citizens. Media: oil, watercolor, prints, sculpture. Jury: \$52,000 in purchase prizes, plus three medals in each category. Entry cards must be returned by Oct. 15. Due dates of entries: Nov. 2-15. For entry cards & complete data write Artists for Victory, Inc., 101 Park Ave., New York City.

ALLIED ARTISTS' 29th ANNUAL, Oct. 31 to Nov. 29, at New York Historical Society. Open to all artists. Media: oil, watercolor, sculpture, mural design. Medals & \$325 cash awards. Jury: Entry blanks due Oct. 17; entries, Oct. 23. For blanks and full data write Mildred N. Kelley, 630 Lexington Ave., New York City.

ACADEMY OF ALLIED ARTS' 12th AUTUMN ANNUAL, Oct. 21 to Nov. 10. Open to all artists. No jury. Media: oil & watercolor. Entries due Oct. 10. For blanks & data write Leo Nadon, director, Academy of Allied Arts, 349 W. 86th St., New York City.

AUDUBON ARTISTS' 2nd ANNUAL, Nov. 1-5. Open to members (fee \$3). Closing date: Oct. 15. For data and cards write Murray Rosenberg, 740 W. 187th St., New York City.

NATIONAL ACADEMY'S 116th Annual (graphic & architectural sections), Nov. 8-29. Open to all printmakers and architects. Media: all print and drawing media. Jury: Prizes not announced. Entry cards due Oct. 5; entries, Oct. 12. For cards & data write John Taylor Arms, National Academy, 1083 Fifth Avenue, New York City.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY'S 40th WATERCOLOR-PRINT EXHIBITION, Oct. 25 to Nov. 29. Open to all artists. Media: watercolor, pastels, prints & drawings. Jury: Medals, cash awards, purchase prizes. Entries must reach Academy by Oct. 5. For entry blanks and full data write Joseph T. Fraser, Jr., secretary, Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia.

Shreveport, La.

ART CLUB'S ANNUAL MEMBERS' SHOW, Nov. 1-28, at State Art Gallery. Open to members (membership fee \$1 admits any Southern artist). Jury: All media. Awards. Entry cards due Oct. 15; entries, Oct. 18. For information write J. H. Smith, 3015 Greenwood Road, Shreveport, La.

St. Louis, Mo.

CITY MUSEUM'S 2nd MISSOURI ANNUAL, Nov. 1-30. Media: oil, watercolor, prints, drawings, sculpture. Open to all artists living in or within 50 miles of Missouri. Jury: Prizes (not yet announced). Entries due at Museum between Oct. 12 & 17. For further data write the Museum, Forest Park, St. Louis, Mo.

Youngstown, Ohio

ANNUAL NEW YEAR SHOW, Butler Institute, Jan. 1-31. Open to present and former residents of Ohio, Pa., Va., and W. Va. Media: oil & watercolor. Prizes: \$700. Due date of entry cards: Dec. 12. For information write Secretary, Butler Art Institute, Youngstown, Ohio.

Washington, D. C.

WASHINGTON WATERCOLOR CLUB'S 47th ANNUAL, Oct. 17 to Nov. 8, at the Corcoran Gallery. Open to all artists. Fee: to non-members, \$1. Jury: Media: watercolors, pastels, prints, drawings. \$100 in prizes. Entries must be delivered at the Gallery on Oct. 9. For entry blanks and full data write Frances Wheeler, 2325 20th St., N.W., Washington, D. C.

Competitions

ARTISTS FOR VICTORY'S GOVERNMENT POSTER COMPETITION, offering eight \$300 war bonds as prizes for poster designs based on any one of eight themes. Open to all artists & photographers in U. S. & territories. Closing date: Oct. 15. For complete details and blanks write National War Poster Competition, Artists for Victory, Inc., 101 Park Avenue, New York City.

Chicago Opens War Gallery

The Art Institute of Chicago, sensitive to the trends of the times, has set off on a timely beam with the establishment of its Art in War gallery. This new gallery, which will be devoted entirely to war art, opened Sept. 24.

Its first exhibition, on view through Nov. 1, features the excellent watercolors painted by Captain Barse Miller for *Life* magazine and commented on by the *Digest* at the time they were published (May 11). The watercolors, depicting the activities of soldiers guarding the military supply lines in this country, are on loan from *Life*. The war gallery's second show, Nov. 6 to Dec. 6, will comprise work by soldier and sailor artists from 33 states.

Wisconsin Regional Booked

Northeastern Wisconsin is entering the regional art exhibition ranks this season, with its first oil and watercolor show scheduled to open Nov. 1 at the Neville Public Museum in Green Bay. Artists residing in the 11 counties of the area are eligible to submit work, which must be received by Oct. 24.

Top oil prize is \$20; first watercolor prize is \$15. Jurors who will pass on all entries are Dr. Wallace Baldinger, art professor at Lawrence College, Appleton; Nile J. Behncke, director of the Oshkosh Museum, and Earl G. Wright, director of the Neville Museum, home of the new annual series.

CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 15c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

ARTISTS' CANVAS—Cotton and linen, at cut rates. Samples and prices furnished upon request. New York Central Supply Co., 62 Third Ave., New York.

ASK FOR BRAXTON'S New Catalog on raw wood frames. Braxton, 353 East 58th Street, New York.

"The Universal White for Every Palette". .

Permalba

TRADE MARK REG. U. S. PAT. OFF.

An Artists' Permanent White

A Titanium White, especially processed with chemical and physical properties not attained in any other Opaque White Pigment . . . possessing greatest opacity, luminosity, and brush response.



Catalogue
Vol. 700 to
Artists, Teachers,
Schools, on
Request.



Made Exclusively by
F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA, PA.

ST. LOUIS, MO.

BALTIMORE, MD.

Patronize Your Nearest Weber Dealer

THE FIELD OF AMERICAN ART EDUCATION

Columbia Classes

COLUMBIA UNIVERSITY'S regular art faculty—headed by Frank Mechau and comprising Oronzio Maldarelli, Harry Carnahan, Peppino Mangravite, Hans Alexander Mueller, Ervine Metzl, Henry Meloy, Ettore Salvatore and Paul Reiman—is again conducting a full schedule of classes in all branches of art. The teaching method, states the university, "is broad and flexible, designed for students who wish to be creative artists."

Columbia's instructors are creative artists themselves, as well as experienced teachers. They pursue their own careers in open studios in which students may follow the development of easel, mural and sculptural commissions. Advanced students assist in these projects, thus gaining valuable first-hand experience.

A special feature of the course this year will be instruction by a series of guest critics, all of them eminent practicing artists. The season was inaugurated at the school by an exhibition of work, in University Hall, of these guest critics: Alexander Archipenko, Alexander Brook, John Carroll, Ernest Fiene, George Grosz, McKnight Kauffer, Leon Kroll, Yasuo Kuniyoshi, Henry Varnum Poor, Franklin Watkins and William Zorach.

Lecturers during the season will be Arthur Davison Ficke (Chinese painting), Dr. Ralph Linton (primitive art), Amedee Ozenfant (modern art), Kurt Seligmann (Pieter Breughel) and C. Law Watkins (function of color).

"For the first time," Mechau said in relation to the new Columbia program, "the workshop method of instruction will be largely employed, with studio demonstrations by technical experts invited from the profession at large. These artists will illustrate from the model, along with the class, and thus demonstrate their approach to the subject and method of expression. The basic principles of creative art can best be taught in this manner as artists are better workers than lecturers."

California Was First

F. H. Meyer, president of the California College of Arts and Crafts, Oakland, California, points out in a message to the DIGEST that his institution, a non-profit art school unaffiliated with any college or university, has long enjoyed a recognized academic standing. Mr. Meyer's statement, made in response to an article in the last issue of the DIGEST reporting that the Rhode Island School of Design was the first school of its category to enjoy this honor, follows:

"The California College of Arts and Crafts has never been affiliated with any university or college for its academic work since the beginning of its teacher-training program in 1908; the College has always maintained its own faculty for academic subjects. In 1922

when the State of California demanded a Bachelor's degree for the Special Secondary Credential, the California College of Arts and Crafts was the first among independent art schools to set up a program leading to the Bachelor's degree, approved by the State."

Colburn Appointed

The University of Vermont, now in its 152nd year, has raised its banner among those of culture-minded American educational institutions employing artists-in-residence. John S. Millis, president of the university, has appointed Francis Colburn, 32 years old native Vermont painter, as that institution's first artist-in-residence.

Colburn will teach art and, by making his studio available to students and faculty members, instill art interest and consciousness in the members of the university family. Colburn has been represented in such important national exhibitions as the Corcoran Biennial, the National Academy annuals and Carnegie Institute's "Directions in American Painting" show. In 1941 his *Skating Rink* took first prize in a Springfield (Mass.) Museum exhibition.

The university's new artist-in-residence is being introduced to the campus through an exhibition of his work in Vermont's Fleming Museum, where it will remain on view through October.

Classes by Crespi

AMERICA'S good neighbor policy has found concrete reflection in the curriculum of New York's famous Parsons School of Design. The school, in its newest, bi-lingual bulletin, announces a special Latin-American class under the direction of Pachita Crespi, Costa Rican painter whose recent exhibition at the National Museum in Washington, D. C. was noted in the last issue of the DIGEST.

All media will be taught, and "every effort will be made to fit the work to the desires and proficiency of each individual student," the school states. As Miss Crespi speaks both Spanish and English, there will be no language requirement for enrollees. On the other hand, art students wishing practice in Spanish conversation will find classes under Miss Crespi of two-fold purpose. The first six-week course started last month, and will continue through October. Other courses, each of six weeks duration, will follow throughout the year.

Miss Crespi, born in Costa Rica, was educated in the United States and is, in fact, a Parsons graduate. She has also studied painting under Luks, Henri and Dumond at the Art Students League. Miss Crespi conducted her own school in the Canal Zone, returning later to Costa Rica.

the hans hofmann school of fine arts
52 west 8th street • new york city • phone: gramercy 5-9714

opening of winter session: october 5

**morning·afternoon·evening
classes**

OZENFANT SCHOOL OF FINE ARTS
"The School of Modern Art"
FALL SESSION
opening September 14th
208 E. 20th, New York
Mr. Ozenfant teaching daily

ZADKINE SCHOOL OF MODERN
SCULPTURE
WINTER SESSION
Beginners — Students — Teachers
For information write or telephone
22 Charles Street
CNeelsea 2-0949

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE ON REQUEST — ADDRESS: 24 HIGHLAND STREET, WORCESTER, MASSACHUSETTS

NATIONAL ACADEMY of DESIGN ART SCHOOL

109th St. & Amsterdam Ave.
New York

FALL TERM

Registration:
9:00 A. M. - 4:00 P. M.

INSTRUCTORS

Sidney Dickinson
Georg Lober
Albert Sterner
Arthur Covey
Carl Anderson
Charles L. Hinton

ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY ST. LOUIS, MO.



For information, address:

Kenneth A. Hudson, Director, Room 20

COLORADO SPRINGS FINE ARTS CENTER

Winter School: September 14 to May 28

BOARDMAN ROBINSON, LAWRENCE BARRETT,
OTIS BOZIER, GEORGE VANDER SLUIS
Classes in drawing, painting, illustration, car-
tooning, mural painting and design, lithography.
Address: General Director, Colorado Spring, Colorado



MARYLAND INSTITUTE

1825 - BALTIMORE - 1942

Courses in Fine Arts, Teacher Training, Crafts,
Advertising and Costume Design, Interior Deco-
ration, Stage Craft, etc. Catalogue on request.

VINCENT

SPAGNA CLASSES in MODERN PAINTING

Individual Criticism for Advanced
Students and Beginners
47 EAST 12th STREET, NEW YORK

The NEW ART SCHOOL

567 SIXTH AVENUE, NEW YORK CITY • Chelsea 2-9785

Will reopen on October 3rd

INSTRUCTORS MOSES SOYER
RAPHAEL SOYER

Morning, Afternoon, Evening and Week-
end classes in Painting and Drawing.
Registration Now Open
— Personal Interview Required —



Cleveland School of Art

Cleveland, Ohio

Four-year Courses in the
Fine and Applied Arts
Illustrated Catalog A. on Request

Corcoran Changes

THE CORCORAN SCHOOL OF ART, Washington, announces two important additions to its faculty. Heinz Warneke, distinguished sculptor, will take the place of Robert Laurent, who has been granted a year's leave of absence to serve as artist in residence at Indiana University. Peggy Bacon, well known painter and etcher, will conduct classes in drawing and composition.

Warneke was born and trained abroad, came to America in 1923, became an American citizen, and has had extensive teaching experience in New York and elsewhere. His work has been honored with some of the nation's most important awards: the Logan Medal and \$2,500 at the Chicago Art Institute in 1925; the Widener Gold Medal at the Pennsylvania Academy; and the first prize in sculpture at the St. Louis City Art Museum in 1925. At Corcoran, Warneke will teach modelling in clay and plaster, wood cutting and carving in many media.

Peggy Bacon, a pupil of John Sloan, Kenneth Hayes Miller and George Bellows, has taught at the Art Students League and the New School for Social Research. Aside from being a national exhibitor, Miss Bacon has authored and illustrated with pastel portraits and caricatures several books, among them *Funeralities* and *Off With Their Heads*. While at Corcoran, she will gather material for a book on Washington in Wartime. It should be good.

Farnsworth in Illinois

As announced in an earlier issue of the DIGEST, Jerry Farnsworth, prominent New York painter, is now artist-in-residence at the University of Illinois, succeeding Frederic Taubes, holder of that post last year.

Farnsworth, accompanied by his painter-wife, Helen Sawyer, will expend his teaching energies in Illinois and will not, for the first time in years, conduct his regular New York classes. Farnsworth plans to return to the East in time to open his summer school in North Truro near the tip of Cape Cod.

Vaughan Goes to Trenton

Dana P. Vaughan, for nine years dean of the Rhode Island School of Design, Providence, has resigned to become director of the School of Industrial Arts at Trenton, New Jersey.

Vaughan, who took over his new position Sept. 16, succeeds the late Frank F. Frederick, who served as head of the Trenton school for 36 years. Vaughan's successor at the Providence institution has not been announced.

Minna Citron to Teach

Miss Minna Citron, well-known painter and printmaker, is resuming classes in her New York studio. Her teaching, individual and scaled to all grades of student proficiency, includes work in illustration, drawing, painting and printmaking. Etching, lithograph and aquatint are some of the media included in the last category.

In painting, Miss Citron places special emphasis on the Maroger medium.

PRIVATE STUDIO CLASS

under personal direction of

BRACKMAN

Painting from Nude,
Portrait and Still Life.

For further information, write or telephone

Philip Graham, CARNegie HALL
56 St. & 7th Ave., N. Y. C., Circle 7-5146



CALIFORNIA COLLEGE OF ARTS AND CRAFTS

State Accredited

Professional and teacher training in well equipped studios and work shops. Outstanding faculty of experts in the arts and crafts. Beautiful garden campus. Moderate tuition. Day, evening and Saturday classes.

FALL TERM NOW OPEN

Write F. H. Meyer, President, for Catalog
Broadway at College • Oakland • California

JERRY FARNSWORTH

who has been appointed artist-in-residence at the University of Illinois for the year 1942-43, will not teach a private class this winter, but will continue the Summer Class on Cape Cod during next Summer. Address, Box 78, North Truro, Mass.



JOHN HERRON ART INSTITUTE SCHOOL OF FINE ARTS

Painting, Sculpture, Commercial Art. Teachers' Training. Illustrated Catalog on request.

Copr. No. 831
C. P. Jennings

Donald M. Mattison, Director
Indianapolis, Indiana.

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DECORATION, DESIGN, ARCHITECTURE, ILLUSTRATION AND COMMERCIAL ART. PUB. SCHOOL ART. Leading to the degree of Bachelor of Fine Arts. HAROLD L. BUTLER, Dean SYRACUSE, N. Y.

BOSTON MUSEUM SCHOOL

Est. 1876. Professional School—two year general and advanced diploma courses. Drawing, painting, sculpture (wood and stone), mural, jewelry, silversmithing, commercial art, etching, lithography, anatomy and perspective. Technical and historical courses. Tuition and Travelling Scholarships.

Fall term to December 19
Write for illustrated catalogue. Russell T. Smith, Head
235 The Fenway
Boston, Massachusetts

ARCHIPENKO

WINTER COURSES

IN NEW YORK CITY

FROM OCTOBER 12

FOR INFORMATION WRITE

WOODSTOCK, N. Y.

Ralph M. Pearson's COURSES BY MAIL

in creating painting, modeling and drawing are fully explained and illustrated in Mr. Pearson's book,

The New Art Education (Harpers)

Postpaid \$3.00. Bulletins on request.

DESIGN WORKSHOP • S. Nyack, N. Y.

The Art Digest

PENNSYLVANIA ACADEMY OF THE FINE ARTS

First fine arts school in America (Est. 1805). Professional training in painting, sculpture, illustration, and mural painting. Also, co-ordinated course with University of Pennsylvania, B.F.A. degree. Scholarships, other prizes. Distinguished faculty. Ask for Catalog K. Curator, Broad and Cherry Sts., Phila.

WARD MOUNT

New Jersey State Teachers College
Jersey City

COURSE IN OIL PAINTING
PORTRAIT • STILL LIFE • LANDSCAPE

College Credits

Life and Private Instruction in Studio

Registration Studio: 74 Sherman Place
Now Open Journal Sq. 2-2629

The ART INSTITUTE of Chicago

64th year. Professional school offering degree and diploma courses in Fine and Industrial Arts, as well as individual courses for specific needs. Fully accredited. Timely DEFENSE COURSES in Mechanical Drawing, Drafting, Industrial Design. Winter Term. Catalog. Box 77, Michigan Ave. at Adams St., Chicago, Illinois

RINGLING School of Art

Study Painting, Illustration, Commercial Art, Fashion Arts, Interior Decoration in sunny Florida. Faculty of outstanding artists. Use Ringling Circus and Ringling Museum. Outdoor classes all winter. Dormitories. Unbelievably low cost. Write for catalog & folder "In Florida Sunshine."

Address: V. A. Kimbrough, Pres.

Sarasota, FLORIDA

BRECHER PAINTING CLASS

Painting • Drawing • Composition

ENROLL AT ANY TIME

Write for particulars

SAMUEL BRECHER, 124 W. 23 St., N.Y.C.

O TIS ART INSTITUTE

SCHOOL OF L. A. COUNTY MUSEUM
SUMMER WORKSHOP SIX WEEKS, JULY 6-AUG. 15. \$12.00 TO \$36.00. PROFESSIONAL ARTIST INSTRUCTORS. SEND FOR CATALOG. 2401 WILSHIRE BLVD. DR. 5288 LOS ANGELES • CALIFORNIA

JOHN HOVANNES

SCULPTURE INSTRUCTION

MODELLING — DIRECT CARVING IN WOOD & STONE — ANATOMY Instruction in the studio for the beginner and advanced student.

130 East 59 St., N. Y. C. • PL 5-6123

GUY PENE DU BOIS

CLASSES OPEN OCTOBER

Write for Particulars

20 WEST 10th ST. • NEW YORK

Junkin at Vanderbilt

Marion Junkin, accomplished Richmond, Virginia, painter, has left that art-conscious community to institute a series of courses in fine arts at Vanderbilt University, Nashville, Tennessee. Though not classified as an artist-in-residence, Junkin's duties will not be unlike those associated with painters in the "in-residence" category.

Junkin will teach painting and drawing and will establish the fine arts in the university's curriculum. The artist reports that the faculty is creative-minded and that he is being given a free hand and splendid support. Junkin's teaching duties are so arranged that they provide ample time for the artist's own painting. He is preparing for his first New York one-man show, scheduled later this season at the Kraushaar Galleries.

Proctor Institute Plans

In beautifully situated Utica, New York, the Munson-Williams-Proctor Institute will open, on Oct. 6, its second season of art classes. Under the direction of William C. Palmer, the school features the workshop plan of instruction in which the student can "investigate special projects in the various techniques of the arts and crafts under expert supervision." The Institute's program of lectures has been enlarged, and a series of exhibitions and demonstrations has been planned, including arrangements for a sculptor, a graphic artist, a painter and an art critic to deal with their specific phases of art.

In addition to Director Palmer, the school's staff comprises Richard Davis (stone and wood carving, ceramics, modelling) and Oscar Weissbuch (wood engraving, etching, silk screen). Palmer teaches painting, drawing and mural design.

Pre-Military Training

The school of the Art Institute of Chicago is announcing certain evening courses which are concerned directly with defense and pre-military training. Among them are scientific drawing, taught by Ivan Albright; map making, taught by George Mendenhall; silk screen printing, by Carl Hoeckner, and illustrative drafting, by Miss Marya Lilien and George Mendenhall.

Ceramic Training

The Inwood Pottery of New York is again conducting classes in every pottery and ceramic media. Beginners as well as advanced students are taught, and facilities are available for research. Teachers' classes and children's courses are included, some given at the Pottery's studio, others in such metropolitan centers as Hunter College.

CORCORAN SCHOOL OF ART

WASHINGTON, D. C.

One of America's Finest Art Schools teaching

DRAWING — PAINTING — COMPOSITION — SCULPTURE — LANDSCAPE

Because of Endowment No Yearly Tuition. Only an Entrance Fee of \$25.00

Write for Catalogue B.

MUNSON-WILLIAMS-PROCTOR INSTITUTE

SCHOOL OF ART

UTICA, NEW YORK

INDIVIDUAL INSTRUCTION IN

DRAWING

PAINTING

DESIGN

GRAPHIC ARTS

SCULPTURE

CERAMICS

INSTRUCTORS

PALMER

WEISSBUCH DAVIS

Fall Term opens October 6.
Write for illustrated Catalog.
William C. Palmer, Director,
314 Genesee Street, Utica, N. Y.

WILLIAM FISHER PAINTING and DRAWING

INSTRUCTION FOR BEGINNERS AND ADVANCED STUDENTS
OUTDOOR PAINTING CLASSES DURING SEPT. AND OCT.

8th STREET ART SCHOOL
33 W. 8 St., N. Y. C. GRamercy 5-7159

COLUMBUS ART SCHOOL

Founded 1879

Four year course in PAINTING, SCULPTURE,
POTTERY, COMMERCIAL DESIGN,
INTERIOR DECORATION,
FASHION ILLUSTRATION

Illustrated Catalog on Request

PHILIP R. ADAMS, Director ■
COLUMBUS OHIO

ABBOTT SCHOOL of FINE & COMMERCIAL ART

Drafting and Illustration courses which train students to meet Civil Service requirements. Regular courses in Fine and Commercial Art. Register now for September Classes.

1143 Conn. Ave., N.W., Washington, D.C.

Art Academy of Cincinnati

DRAWING
PAINTING
SCULPTURE
PORTRAITURE
PHOTOGRAPHY
GRAPHIC ARTS
COMMERCIAL ART
HISTORY OF ART

Write for Catalog

Winter term: September 14 - May 28

Walter H. Siple, Director, Cincinnati, Ohio

THE KANSAS CITY ART INSTITUTE

Professional courses in the Fine and Applied Arts. Paintings lent to The Nelson-Atkins Gallery "for the duration" available for study. Credits transferable.

School Term September 29 to May 23

4407 Warwick Blvd. Kansas City, Mo.

MOORE INSTITUTE OF ART

School of Design for Women
98th Year. Design, illustration; interior decoration, fashion arts, advertising, teacher training, fine arts. B.F.A. degrees in all courses. Photography, puppetry, jewelry, pottery. Day, evening, Saturday. Residences. Oldest school of art applied to industry. Catalog. 1326 N. Broad St., Philadelphia, Pa.

Wayman Adams

PORTRAIT PAINTING
BESSIE POTTER VON NOH
Sculpture

Annual Summer Classes, June thru September
Elizabethtown, New York In The Adirondacks

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE INCORPORATED

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS
152 West 57th Street, New York

NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York

TECHNICAL ADVISER : HAROLD C. PARKS
17 Collinwood Road, Maplewood, N. J.

AMERICAN ART WEEK: Annually, November 1-7
Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.

EDITOR: Wilford S. Conrow

A national organization of Americans working impersonally for contemporary American art and artists with common sense and fair play.



NATIONAL VICE-CHAIRMAN : ALBERT T. REID
184 West 57th Street, New York, c/o A.A.P.L.

NATIONAL TREASURER : TABER SEARS
1060 Park Avenue, New York

NATIONAL REGIONAL CHAPTERS COMMITTEE
CHAIRMAN : NILS HOGNER
60 Macdougal Street, New York

who have had the vision to see the great things in store for art.

This emphasis on universities does not intend an exclusion of other schools. It merely prepares for the likelihood that the demand for a more serious training of artists will promote the universities to first place. The League continues to urge state chairmen to appoint local chairmen in colleges, preparatory schools, and elementary schools, both public and private. Many of these institutions not only are becoming more interested in art, but have established good courses in techniques. They may be the principal cause of the phenomenal growth in art appreciation throughout the United States. Most of them are run by serious people who are needed by the League as members or allies. Needless to say care should be used to enlist those splendid teachers in art schools who have established reputations for thoroughness.

To make the matter plain, the League should take advantage of the trend of art education. Of course nobody can foretell just what will happen, but indications are as follows:

Experienced artists believe that instruction in techniques should be more thorough. The artist should know his business better. To make the best use of his business he should also develop a generally disciplined, informed and sensitive mind. The institutions with resources for this twofold education are the universities. The universities have extended in this direction for twenty-five years with surprising development.

This development has been mainly in art appreciation, but the universities have the financial resources to outdo the art schools in teaching design, drawing, painting, and other techniques. Even if the universities do not build studios for this professional training, they will do more than art schools for the acquisition of works of art by spreading desire for art among people who have the means to buy it.

The secondary schools are doing an equally good work for the promotion of the acquisition of good art and will continue to do so. The trend in these places of general education is towards an increasing activity in art. The League will find these institutions and their teachers its most valuable friends.

* * *

Reliable Colors

We are frequently asked regarding certain brands of colors and whether we can recommend them.

The League wishes to make it clear it cannot undertake such responsibility. When there was much confusion in the color market and there were many colormen which were decidedly impermanent, this organization decided it was necessary that something be done, and it seemed to be up to us to undertake the task.

That was 14 years ago. We had the immediate co-operation of some of our leading manufacturers who gladly welcomed our efforts, and they heralded their acceptance by branding their warranty on their tubes, or by prominently displayed posters whereby the manufacturers guaranteed their statement of contents of their tubes of artist's paints as requested by the League and thence-

Trend for the League

BY JOHN G. WOLCOTT
(Chairman for Massachusetts)

Our National Chairman, F. Ballard Williams, who has had an unusual opportunity to learn what is needed in art, has stressed the importance of close connection between the League and educational institutions. The growing interest in art comes not only from "art schools" but as much from universities, colleges, preparatory schools, and elementary schools. It is probable that these places of general education, especially the universities, will have eventually a greater influence on art than art schools will.

Why?

As standards in art education are raised, the standards will make it impossible for most of the 560 art schools in the United States to afford to give

their pupils a thorough education. A few with unusual resources may be able to meet the demand for a better general culture to add to an intensified study of techniques, but the main load will fall to the great universities. The universities are better equipped with resources.

The American Artists Professional League has worked since its foundation for improvement in the training in artists. In the universities the same serious thought is being given to this training. The League has been trying to bring about co-operation. In several instances there have been promising results.

Extension of the results must be achieved by state chairmen. State chairmen are urged to communicate with the universities in their states. They will find kindred spirits among the presidents and professors of the universities



THE ULTIMATE IN FINE ARTISTS' OIL COLOR IN THE ACME OF ALL MEDIUMS

Formulated to produce the greatest permanency and durability yet achieved. The product of scientific research, experience, and the history of art materials.

Offered in a restricted list of the finest permanent pigments in grinds of exceptional strength and brilliancy.

Equalized drying times with pure oil vehicle.

Purity certified by guaranteed statement of composition on every label.

with the deep gold label

At your dealer or write for free booklet giving detailed technical information on pigments, vehicles, and oil color formulation.

PERMANENT PIGMENTS
2700 HIGHLAND AVE.
NORWOOD STA., CINCINNATI, O.



American Art Week Prize for 1942—House, Sag Harbor, by Clara Stroud. Watercolor painting to be awarded at the 14th annual meeting of the American Artists Professional League in February, 1943. Miss Stroud, landscape painter, designer, writer, is active in the League's New Jersey State Chapter as local chairman for Ocean County. Other prizes are reproduced in this year's American Art Week broadside folder, or will appear on the League's pages in the DIGEST.

forth supplied artists with paints made of pigments listed by the League as desirable for artists' use because each of those pigments has a known history for permanence. The League has every reason to believe these manufacturers are endeavoring to live fully up to these specifications, and that you may buy these tubes so branded, or that are backed up by these posted announcements, with every assurance they are both permanent and of good tinting strength.

So we can only answer those inquiries with the admonition: *When buying artists' paints, look for the League's seal.*

* * *

The main instrument of the League's effective work for reliable artists' colors has been its concise pamphlet and insert-sheet—*Hints to Artist Painters (Pigments)*, and *Layout of the Permanent Palette*. Some scores of thousands of these have been distributed gratis since the first printing, early in 1931. To art students the single-sheet *Layout of the Permanent Palette* gives all essential facts for their guidance. During the summer months this year more than 1,100 of them were requested by art teachers to be given to their students; in very recent weeks more than 400. All such requests are filled promptly. Art teachers, artists and art students have only to write to the National Headquarters of the American Artists Professional League, Inc., Carnegie Hall, New York, N. Y.

In addition, since last spring, nearly two hundred Public Libraries from coast to coast have asked for and received without charge copies of both the above Pamphlet and Insert-Sheet which are now there available to their readers.

Demanding Fair Art Juries

The League has been strongly commended for its stand on the matter of art juries as stated in the last issue

of THE ART DIGEST,* and from three widely scattered places across the continent we are urged not to let the subject rest, for they tell of awards made in their own communities which have aroused the good people who have to take what these lop-sided juries decide is good for them, or else—

One of them concerns murals in an auditorium in a north central State. Another is regarding a statue in a war effort. Whether the statue contributes to the war in which we are presently engaged, it has started another on its own account. The chief leader in the uprising against it is the mayor of the city.

A third comes from a mid-central town over the mural for the Post Office which has been forced on them; and they tell of another unhappy incident of the same kind in the same state. There have been many such situations created over the country by this same sort of jury personnel; but the public is politely told to mind its own business, as these people know what is best for them.

May be—but the League is insistent and intent to press throughout the country for a fair and impartial attitude in the selection of art juries, so that works of art in public places that are appropriate to the locale may be the result.

Puerto Rican News-Letter

A monthly multigraphed news-letter, the first in August, is sent out by Leo R. O'Neill, Chapter Chairman, as a medium to bind together the members during days when gasoline rationing makes it difficult for many of them to attend meetings.

*The three-juries system of selection is called properly, "The Oakland Plan." It was initiated in 1918 by the Director of the Oakland Art Gallery. We are glad to correct our misnomer, "The Los Angeles Plan," in the last issue of *The Art Digest*.—Ed.

ARTISTS' CANVAS CLOVER BRAND*

Linen and Cotton
TIME Tested

Also CANVAS PANELS

Ask Your Dealer
Write for Samples

ERNST H. FRIEDRICH, Inc.

110 West 31st Street
New York, N. Y.

Manufacturers of
CLOVER BRAND PRODUCTS

* Registered

TRENT ENGRAVING CO.

[Cust makers to THE ART DIGEST]

Specialists in

FINE HALF TONES

for Artists, Art Dealers and Publishers

Your inquiry solicited

229 S. WARREN ST., TRENTON, N. J.

CALENDAR OF CURRENT EXHIBITIONS

- ALBUQUERQUE, N. M.** LaQuinta Gallery Oct.: *Indian Paintings*.
- ANDOVER, MASS.** Addison Gallery of American Art Oct.: *John Greenwood in America*. Phillips Memorial Gallery Oct.: *Permanent Collection*.
- ATHENS, OHIO** Ohio University, Oct.: *Watercolors*. Walter Buckingham Swan.
- ATLANTA, GA.** High Museum of Art To Oct. 14: *Chinese Objects of Art*.
- BALTIMORE, MD.** Museum of Art To Oct. 18: *Garrett Collection of Prints; Paintings, Van Gogh; Photographs of Bombing of Rotterdam*.
- BINGHAMTON, N. Y.** Museum of Fine Arts Oct.: *Paintings*, William R. Leigh.
- BOSTON, MASS.** Doll & Richards Oct.: *Contemporary Artists*. Museum of Fine Arts: To Oct. 11: "Paul Revere and His Environment"; Oct.: *Prints, Dusart, Castiglione, Perelle, Turner, Lucas, after Raphael*.
- BUFFALO, N. Y.** Albright Art Gallery Oct. 7-20: *Photographs*, Luke Swank and Philip Elliott.
- CHESTNUT HILL, PA.** Woodmere Art Gallery Oct. 4-21: 4th Annual Members' Exhibition; To Oct. 12: *Student Exhibition*.
- CHICAGO, ILL.** Art Institute Oct.: *Drawings of Old Masters*; To Oct. 27: *Watercolors by British Children*.
- CINCINNATI, OHIO** Art Museum Oct.: *Permanent Collection*.
- COLUMBUS, OHIO** Gallery of Fine Arts To Oct. 12: *Permanent Collection*; Oct. 13-31: "Art from the World Battle Front".
- DAVENPORT, IOWA** Municipal Art Gallery Oct.: *Paintings*, Jane Petersen; *Silk Screen Prints*.
- DAYTON, OHIO** Art Institute Oct.: *Paintings, James Edward Peck; National Photographic Salon, Know Ohio*.
- DENVER, COLO.** Art Museum Oct.: "Americans—1942."
- FITCHBURG, MASS.** Art Center To Oct. 6: *Art at Fort Devens*; Oct. 11-31: *Architecture, Carl Koch; What Is a Building?*
- FLAGSTAFF, ARIZ.** Museum of Northern Arizona To Oct. 25: *Color Photographs*, Harry G. Steele.
- GREEN BAY, WIS.** Neville Public Museum To Oct. 25: *Paintings, Jessie Kalmback Chase*.
- GREENSBORO, N. C.** Univ. of North Carolina To Oct. 15: Howard Thomas.
- HAGERSTOWN, MD.** Washington County Museum To Oct. 11: *What Is Good Design?*; "Americans—1942."
- HOUSTON, TEXAS** Museum of Fine Arts To Oct. 25: 17th Annual Photographic Salon; *Woodcarvings*, Carter Howard.
- KANSAS CITY, MO.** Atkins Museum of Fine Arts Oct.: *Contemporary Chilean Paintings*.
- LAWRENCE, KANSAS** Thayer Museum of Art To Oct. 13: "Soldiers of Production."
- LOS ANGELES, CAL.** County Museum Oct.: 22nd Annual, *California Water Color Society; California Craftsmen*.
- Foundation of Western Art To Oct. 10: 10th Annual, *Californian Graphic Arts*.
- Municipal Art Commission Oct.: *Soldier Art*.
- LOWELL, MASS.** Whistler's Birthplace To Oct. 15: *Independents' Show*.
- MEMPHIS, TENN.** Brooks Memorial Art Gallery To Oct. 28: *Paintings of Mexico*, Susan Ricker Knox; *Arts and Crafts of Costa Rica; Costumes of Guatemala*.
- MILLS COLLEGE, CALIF.** Art Gallery To Oct. 23: *Pre-Columbian and Colonial Latin-American Art*.
- MILWAUKEE, WIS.** Art Institute Oct.: *Six Centuries of Portrait Masterpieces*.
- Milwaukee-Downer College To Oct. 15: Rockwell Kent, "Know and Defend America."
- MINNEAPOLIS, MINN.** Institute of Arts To Oct. 11: 21st International Water Color Show.
- MONTCLAIR, N. J.** Art Museum To Oct. 4: *Selected American Paintings*.
- NEWARK, N. J.** Artists of Today To Oct. 10: *Return from Maine, Isaac Lame Muse*; Oct. 12-31: *Works executed at Griffith Music Foundation Concert Series*.
- Newark Museum Oct.: *Miniature Rooms by Mrs. James Ward Thorne*.
- OAKLAND, CALIF.** Art Gallery Oct.: 10th Annual Exhibition of Watercolor, Pastels, Prints & Drawings.
- OMAHA, NEB.** Joslyn Memorial Oct.: *British Information Services Exhibition; Works of Edmund Kinginger and Robert Dining; Sculpture, Marina Nunes del Prado; American Monotype Society*.
- PHILADELPHIA, PA.** Art Alliance To Oct. 23: *Paintings*.
- ROCHESTER, N. Y.** Memorial Art Gallery Oct.: *Permanent Collections*.
- ROCKFORD, ILL.** Art Gallery Oct.: *Paintings, Aaron Bohrod; 2nd Annual Rockford and Vicinity Young Artists*.
- ST. LOUIS, MO.** City Art Museum Oct.: *Etchings, Canaletto; American Prints ornate in St. Louis*; To Oct. 15: *Tibetan Show*; To Oct. 27: *Paintings, Koschekin*.
- ST. PAUL, MINN.** St. Paul Gallery Oct.: *Sportsmen's Show; Minnesota Prize Winners of Three Decades*.
- SAN FRANCISCO, CAL.** Palace of Legion of Honor To Oct. 12: *Movies in the Making*; Oct. 20: *Water Colors, Stanley Wood*; Oct.: *Sculpture for Children*.
- Fairmont Hotel Oct.: *Portraits of Children*.
- WILMINGTON, DEL.** Society of Fine Arts Oct.: *Chinese Paintings of 18th, 19th and 20th Centuries; Costumes of China*.
- YOUNGSTOWN, OHIO** Butler Art Institute Oct.: *Work of Hans and Rena Hansen; Modern Paintings*.
- EXHIBITIONS IN NEW YORK CITY**
- Acquavella Galleries (38E52) Oct.: *Old and Modern Masters*. Associated American Artists (711 Fifth) To Oct. 6: *Oils and Water Colors*, Carlos Anderson & Lois Head; Oct.: *23rd Collection of New Original Etchings by Members*.
- Babcock Galleries (38E57) To Oct. 10: *Paintings by 19th and 20th Century American Artists*.
- Barbizon Little Gallery (63 & Lex.) To Oct. 5: *Water Colors*, Clara Stroud.
- Bignou Gallery (32E57) To Oct. 10: *Selected American and French Painting*; Oct. 12-31: *Paintings, Jane Berlandina*.
- Brooklyn Museum (Eastern Pkwy.) Oct.: *Hogarth Prints; Photographs, Your Home at War*.
- Buchholz Gallery (32E57) To Oct. 10: *European and American Paintings and Sculpture*; Oct. 12-31: *Gouaches and Drawings, Fernand Leger*.
- Carstairs Gallery (11E57) To Oct. 19: *19th Century French Paintings*.
- Contemporary Arts Gallery (106E 57) To Oct. 17: *Pre-Season Group Exhibition*.
- Coordinating Council of French Relief Societies (451 Madison) To Oct. 10: *War Paintings, Jean Pages*.
- Downtown Gallery (43E51) To Oct. 10: *New Paintings and Sculpture*.
- Durand-Ruel Gallery (12E57) Oct.: *French Paintings*.
- 8th Street Gallery (33W8) To Oct. 24: *Pennsylvania Paintings*, William Fisher.
- Galerie St. Etienne (46W57) To Oct. 16: *Original Disney Drawings*.
- Grand Central Art Galleries (15 Vanderbilt) Oct.: *20th Anniversary Founder's Show*.
- Kennedy & Co. (785 Fifth) Oct.: *Old and Modern Prints*.
- Knoedler & Co. (14E57) Oct.: *Old and Modern Masters*.
- Theo. A. Kohn & Son (608 Fifth) To Oct. 9: *Water Colors, John O'Hara Cosgrave, II*.
- Kraushar Galleries (730 Fifth) To Oct. 10: *Contemporary American Paintings*.
- John Levy Galleries (11E57) Oct.: *English and American Paintings*.
- Macbeth Gallery (11E57) To Oct. 10: *Contemporary American Paintings*.
- Marquie Gallery (16W57) To Oct. 10: *People of Hawaii, Ronnie Elliott*.
- Matisse Gallery (41E57) Oct.: *Modern French Paintings*.
- Metropolitan Museum (Fifth at 82) To Oct. 18: *Emblems of Unity and Freedom*; Oct.: *Chinese Woodblock Prints; As Russia Saw Us; Fifty Years of British Prints; Posters of the '90's; Men Who Made America; Sculpture by Frederic Remington*.
- Midtown Galleries (605 Madison) Oct.: *Group Show*.
- Milch Galleries (108W57) Oct.: *Contemporary American Paintings*.
- Morton Galleries (130W57) To Oct. 10: *Annual Oils and Water Colors*.
- Museum of Modern Art (11W53) Oct.: *The Americas Cooperate, New Acquisitions*.
- Museum of Non-Objective Painting (24E54) Oct.: *5th Anniversary Show*.
- Newman Gallery (86W55) To Oct. 10: *Outstanding Women Painters*; To Oct. 15: *Paintings*.
- Newton Galleries (11E57) Oct.: *English Portraits*.
- N. Y. Historical Society (170 Central Pl., W) Oct.: *Photographs, New York Stage in the 1880's*.
- Narendorf Gallery (18E57) To Oct. 10: *Paul Klee*.
- Orrefors Galleries (5E57) Oct.: *Stained Glass Windows, Joep Nicolas*.
- Old Print Shop (150 Lexington) Oct.: *Honest American Paintings*.
- Passedoifl Gallery (121E57) Oct.: *Group Show*.
- Perls Galleries (32E57) Oct.: *Drawings, Darrel Austin*.
- Pinacotheca (20W58) To Oct. 10: *Paintings, Davis Herron*.
- Public Library (127E58) Oct.: *Silhouettes, Fred A. Mayer*.
- Schneider-Gabriel Galleries (69E57) Oct.: *Old Masters*.
- Andre Seligman (15E57) To Oct. 24: *Group Show*.
- E. & A. Silberman (32E57) Oct.: *Old and Modern Paintings; Rare Art Objects*.
- 60th St. Gallery (22E60) To Oct. 10: *Oils, George Pearce Ennis*; Oct. 12-31: *Oils, Celine Bakeland*.
- Steuben Glass, Inc. (Fifth at 56) Oct.: *Antique English Glass*.
- Harry Stone Gallery (555 Madison) Oct.: *American Primitive Paintings*.
- Studio Guild Gallery (130W57) To Oct. 10: *Oils and Prints, Frank Calcott; Water Colors, Julius A. Larsen*.
- Vendome Galleries (23W56) To Oct. 12: *Group Show*.
- Wakefield Gallery (64E55) Oct. 6-24: *Ballet in Art*.
- Weyhe Gallery (794 Lexington) To Oct. 10: *Sculptors' Drawings and Painters' Sculptures*.
- Whitney Museum (10W8) To Oct. 25: *Selections from Permanent Collections*.
- Wildenstein & Co. (19E64) To Oct. 17: *Paintings, Mane-Katz*.

Then Came the Army

The old order changeth. For many years the Congress Hotel in Chicago was famous for, among other things, its extensive and once expensive collection of paintings by Bouguereau and his disciples. Then the army came to take over. The owners decided to sell under the auctioneer's hammer its art, draperies, carpets and finer pieces of furniture. *Picture & Gift Journal* reports the results of the auction.

Most popular of all the hotel's paint-

ings was the nude, *Admiration*, winner of first prize at the Paris Salon of 1885 and once insured for \$50,000. Mort D. Goldberg, Chicago attorney and once a resident of the Congress, bid the highest, \$3,000. The picture had hung in the hotel lobby more than 30 years, and will now go into retirement while its new owner serves in the army.

The next highest price at the Congress auction was \$850, paid by Buford Russell for *Blind Man's Buff* by G. Achille-Fould.

Inventions for Victory

The Brooklyn Museum's first major exhibition of the season, scheduled to open Oct. 23, pays tribute to the ingenuity of the nation's manufacturers in devising new materials and expanding the uses of familiar ones. Titled, "Inventions for Victory," the show is part of the museum's wartime program and has as one of its aims the familiarization of the public with goods now available and those that will be offered consumers in the post-war world.

The Art Digest

Wain
ct. 20
th Hol
.: Oct.
Content
ct. 11
"O On
ings of
Hew
of Pe
ople.
: Con
stitution
s ign
ted No
Bishop;
Oct.
Peace
Photo
: 18th
sh and
Enam.
Chinese
d 20th
na.
ork of
Modern

To Oct.
Oct.
o Nic
ingina)
intings.
Oct.
Draw
ct. 10
ct.: 80
39E57)
o Oct.
Oct.;
; Rare
o Oct.
is; Oct.
id.
at 50)
s.
andison)
Paint-
57) To
Frank
lius A.
To Oct.
Oct. 5
on) To
gs and
To Oct.
ent Col-
To Oct.

major
ed to
genu-
in de-
ng the
inven-
art of
and
ization
available
consum-

Digest